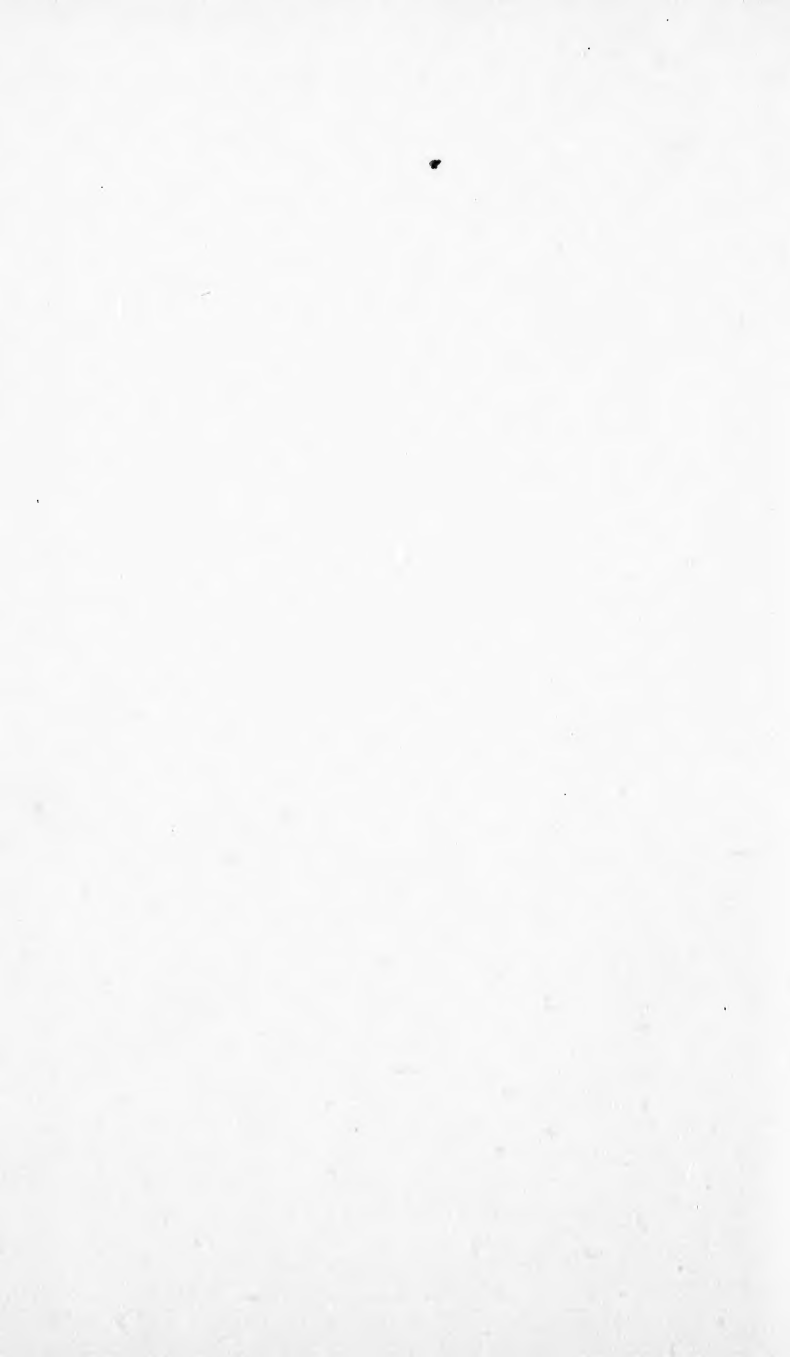




ELEMENTARY PHONETICS.



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A MANUAL

— OF —

ELEMENTARY PHONETICS

BY

A. W. BURT.

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PREFACE.

The fact that this book deals with a subject new to many of our schools makes it advisable, perhaps, to give a reason for its appearance. I had gained much benefit as a student of modern foreign languages from reading the works of Messrs. P. Passy and W. Vietor on French and German phonetics, and from articles in *Le Maître Phonétique*, the organ of the International Association of Phoneticians, a magazine edited by Mr. Passy. The knowledge I had acquired, I used first in teaching French and German; then, moved by a statement of Professor Sweet, to the effect that the correction of errors in the pronunciation of one's own language may be greatly facilitated by a knowledge of the laws of sound production, I extended the scope of my employment of phonetics to my reading classes, hoping to find it a means of correcting those coarsenesses of speech that result from failure to properly articulate the elementary sounds of words. While thus making use of the subject, my classes were inspected by Mr. Seath, who informed me that he too had become impressed with its importance in teaching reading, and who suggested that I should prepare an elementary practical text book that might serve to introduce to our schools this means of improving the pronunciation of our pupils. This little work is, I think, mainly the result of that suggestion.

It was not without much hesitation that I undertook the task, for I felt that my knowledge of the more scientific side of the subject was scarcely definite or accurate enough to ensure its satisfactory accomplishment. My apprehensions on this score were, however, relieved when Professor Fraser, Lecturer on Phonetics in the University of Toronto, kindly undertook to revise the proofs of the part of this book which treats of the general laws of sound production, and of the mode of articulation of the various sounds. I am afraid he has found that my dependence upon his aid has made his task a heavier one than he anticipated, but he has performed it with the painstaking thoroughness and disregard of trouble that always characterize him.

PREFACE.

As I look over the book, now that it is completed, I am disposed to fear that it has assumed too pedagogical an air. The term "correct" and its equivalents, as I have used them, certainly require definition. By a correct pronunciation I mean one marked by no provincialism or other peculiarity that would be likely among educated English-speaking people anywhere to be regarded as an evidence of lack of culture or as an affectation. The work of reference that I think conforms most closely to this standard is the Imperial Dictionary. To this book I have referred when I have felt the need of an authority, and I have always followed its dictum, except in the case of unaccented final syllables, when it usually recommends less obscure vowels than are customary in ordinary speech. Even here I have not differed from it unless Professor Sweet or some other eminent authority has agreed with the conclusions which my own observations of the speech of a number of persons of culture have led me to form.

The symbols I have employed are those used in *Le Maître Phonétique*, to the editor of which, Mr. Passy, my hearty thanks are due for a kind offer of aid in procuring type. These symbols have the advantages of being generally known to phoneticians and of conforming so closely to our ordinary characters that little effort is required to master their use.

Of the many books that I have found of service to me, the most useful has been the last edition of Mr. W. Vietor's "*Elemente der Phonetik*," a work that gives an admirable statement of the conclusions reached in phonetics up to the time of its appearance. From this work I have borrowed most of the lists of words used to exemplify the various sounds, and to show the redundancy of our conventional orthography.

I have also to thank Miss E. M. Bunnell, Modern Language teacher of the Brantford Collegiate Institute, for kind aid in proof reading, and for valuable suggestions with regard to the presentation of the subject-matter of this book.

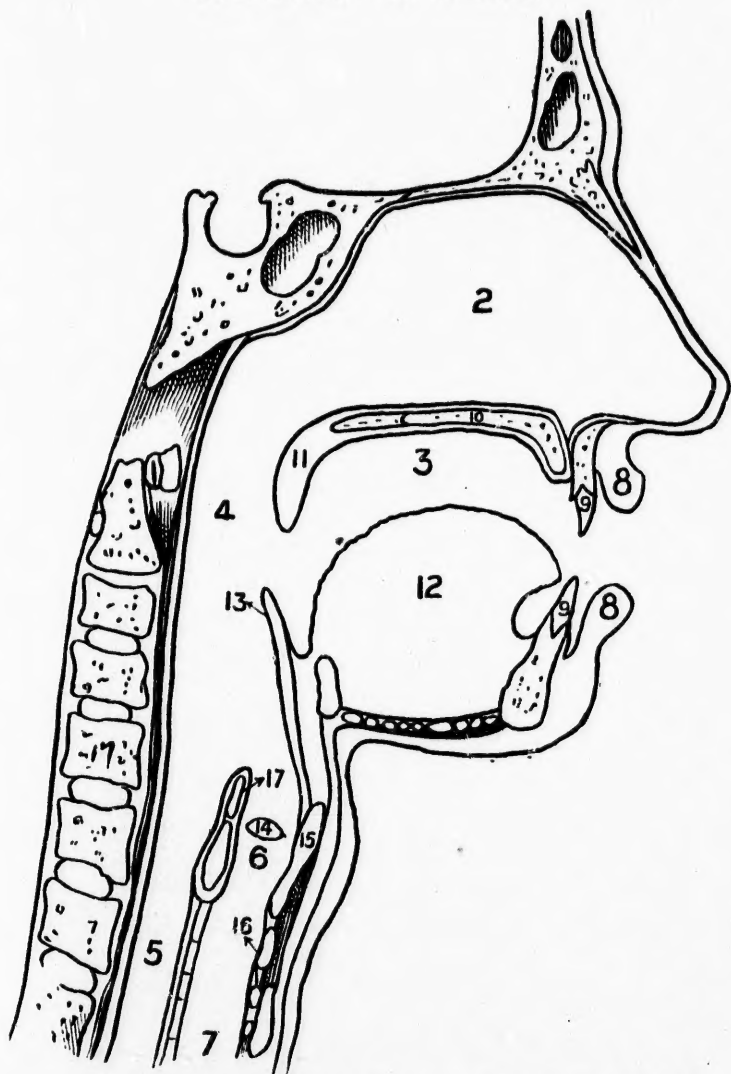
A. W. BURT.

BRANTFORD, June, 1898.

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THE ORGANS OF SPEECH.



SECTION OF A PORTION OF THE HEAD, ETC., SHOWING THE ORGANS OF SPEECH.

1, Brain; 2, Nose Cavity; 3, Mouth Cavity; 4, Pharynx; 5, Gullet; 6, Larynx; 7, Windpipe; 8, Lips; 9, Teeth; 10, Hard Palate; 11, Soft Palate; 12, Tongue; 13, Epiglottis; 14, Glottis; 15, Thyroid Cartilage; 16, Cricoid Cartilage; 17, Artenoid Cartilage.

THE LARYNX.

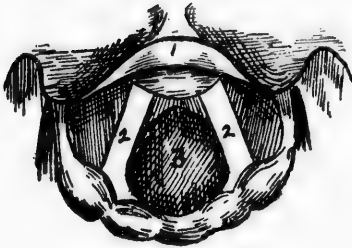


FIG. 1.

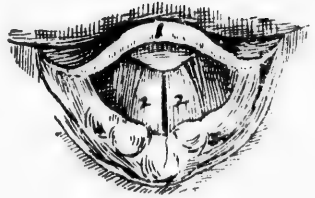


FIG. 2.

VIEWS OF THE LARYNX FROM ABOVE.

Fig. 1. Open as in breathing. 1, The Epiglottis; 2, The Vocal Chords; 3, Opening of the Windpipe.

Fig. 2. Contracted for Sound Production.

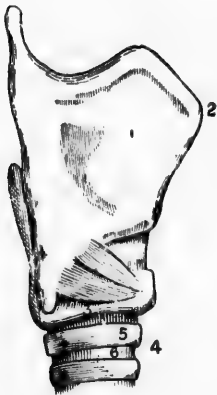


FIG. 1.

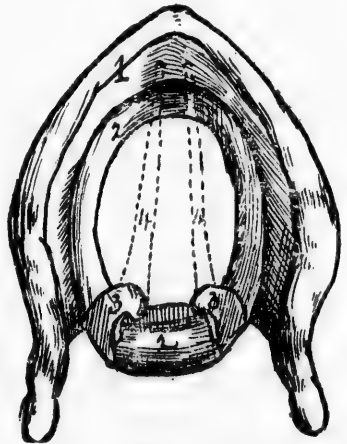


FIG. 2.

CARTILAGES OF THE LARYNX.

Fig. 1. Side view of the Larynx. 1, Thyroid Cartilage; 2, Adam's Apple; 3, Cricoid Cartilage; 4, Windpipe; 5, Rings of Cartilage; 6, Connecting Membrane.

Fig. 2. View of the Cartilages of the Larynx from above. 1, Thyroid Cartilage; 2, Cricoid Cartilage; 3, Artenoid Cartilages; 4, Vocal Chords.

CARTILAGES OF THE LARYNX.

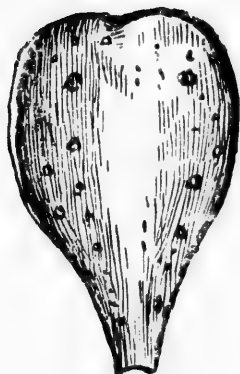


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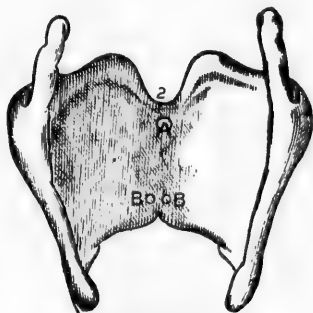


FIG. 4.



FIG. 5.



FIG. 6.

Fig. 3. The Epiglottis.

Fig. 4. The Thyroid Cartilage. A, Place of attachment of the Epiglottis; BB, Place of attachment of the Vocal Chords.

Fig. 5. The Cricoid Cartilage. AA, Joints with the Arytenoid Cartilages.

Fig. 6. The Arytenoid Cartilage.

SCRIPT CHARACTERS.

ij mijt.

i: hir

i sit.

ɪ sits.

e let.

ei leit.

ɛ: fer

a hat

a: haf

ai dai.

ɔ: bord.

ɔ sbant.

o bnt.

a: fadɔr.

au nau

ɔ: ɔ:t, nɔ:r.

ɔ nst

u bsi.

o: mor

o felo

ou moud

u fut

u: pur

ju: pjur.

uw nuwn.

juw dyuwt.

' hijsl

This is transcribed from
the words in phonetic
characters in the Table of
Sounds.

SCRIPT CHARACTERS.

n	nait	f	fuwz, hof
w	wit	z	wezsn.
p	pijp	l	lsh.
b	bib	r	rix.
m	meim	j	jwz.
f	fif.	n	hiron, hord.
v	rivair	k	kuk
o	oin, set.	g	gig.
g	den, said.	y	sy.
t	tait.	h	houm
tf	tfait.	‘	
d	dijd.		
dz	dzndz.		
n	non		
s	sijz.		
z	sijz.		

This is transcribed from
the words in phonetic
characters in the Table of
Sounds.

INTRODUCTION.

In teaching reading in our public and high schools, there are two main ends to be kept in view. The first is the acquisition of a distinct and cultured utterance ; and the second, which is largely conditional upon the first, the power to give oral expression to written thoughts to the end that we may be sensible of their full power and beauty, and that, on occasion, we may be capable of communicating to others the impressions these thoughts have made upon ourselves. Instruction in reading should therefore begin with the study of the sounds of our language, in other words, with the study of phonetics, and should then occupy itself with the various modes in which these sounds may be uttered in the expression of thought and feeling. This constitutes true elocution, an art which has little to do with the mixture of declamation and gesticulation that commonly bears this name. My little treatise on reading will therefore begin with a brief study of phonetics, comprising the distinguishing characteristics of the sounds of our language, the mode of their production, and their representation by definitive and consistent symbols. After thus dealing with the question of pronunciation, a few of the other attributes of oral expression will be brought under consideration.



PART I.

PHONETICS.

THE ORGANS OF SPEECH.

Speech sounds are produced by the obstruction or reverberation in the cavities of the throat, mouth and nose, of breath emitted from the lungs. These sounds owe their distinctive characteristics mainly to changes in the position of the organs which are situated in or connected with the above named cavities and to consequent modifications in the stream of breath emitted. The most elementary study of phonetics must therefore involve some knowledge of the structure and mode of action of the organs of speech.*

First to be considered are the lungs, two elastic membraneous bags nearly filling the chest cavity. They are permeated by a vast number of tubes, which by the alternate lowering and raising of the diaphragm (the elastic wall that separates the chest from the abdomen) and by the action of the intercostal muscles are alternately filled with and emptied of air. The lungs in speech is to supply breath, the raw material of sound, for the machinery of the throat, mouth and nose, to work up into the finished product. It is requisite that the supply of breath should be sufficient, and under complete control. Hence all physical training is valuable that tends to increase the power and freedom of action of the lungs. Out-door sports, gymnastic and calisthenic exercises, and extension motions conduce largely to these ends ; but as direct instruments of voice culture, breathing exercises are perhaps most effective. A very

*Speech
Organs.*

The Lungs.

Structure.

Function.

Training.

*Defective
Breathing.*

* See pages i-iii for diagrams.

common fault in breathing, particularly among women, is the habit of bringing into play only the upper portion of the lungs, leaving their base unexercised. The necessity of breathing so that the action of the lungs may be felt chiefly in the region of the abdomen and lower ribs must be kept in mind by those who desire to improve the power and quality of the voice.

*The
Larynx.*

Structure.

*Vocal
Chords.*

Glottis.

Functions.

From the lungs the breath is conducted by the bronchial tubes and the windpipe to the larynx, a box formed of cartilage and muscles, the outer portion of which, the Adam's apple, may be seen projecting in the front of the neck. The larynx contains elastic ligaments called vocal chords. These are attached to the sides of the organ, but have in the middle an opening called the glottis, the size of which can be regulated at will. In ordinary breathing the chords are relaxed and the opening is large, so that the breath passes through freely. When sound is to be produced, however, the chords are drawn together and rendered tense, obstructing the breath current and vibrating as it passes through. The frequency of the vibrations varies with the tension of the chords or the length of the edges of the opening between them. Differences in the frequency of the vibrations produce, of course, differences of pitch. Control of the various parts of the larynx is manifested in the modulation of the voice, that is, the ability to vary the pitch and to regulate the degree of the loudness of the utterance.

Epiglottis.

The epiglottis is a valve or lid which covers the glottis at the moment of swallowing. Its action prevents food from passing into the larynx instead of into the œsophagus, the channel which is situated behind the larynx and leads to the stomach. The epiglottis has no direct function in speech.

Pharynx.

The cavity at the back of the mouth above the larynx is called the pharynx. On the proper expanding of this cavity by depressing the larynx and the back of the

tongue, and by raising the soft palate, depend largely *Function.* the fulness, clearness and richness of the tones of the voice.

At the upper part of the pharynx is the entrance to the *The Nose.* nose cavity, through the outer apertures of which, the nostrils, air is inhaled and exhaled. Communication be- *Function.* tween the nose and pharynx is closed by raising the soft palate. Allowing breath to pass through the nose as a sound is uttered, induces the quality called nasality. This quality distinguishes n from d, m from b, and ŋ (the sound of ng in sing) from g. Its improper manifestation in connection *Misuse.* with the general utterance is an offensive characteristic of the speech of many persons.

Below the nose cavity, from which it is separated by the *Mouth.* palate, and like the nose cavity, a continuation of the pharynx, is the mouth. Though the mouth may on occasion be used in inhaling and exhaling breath, the habit of *Mouth Breathing.* so using it constantly must be carefully avoided, as it impedes freedom of utterance and causes imperfection of tone.

The mouth contains most of the organs that so modify *Organs of Articulation.* the sounds produced by the larynx as to make them constitute speech, that is, significant articulate sound. The chief organs of articulation are the tongue, soft palate, hard palate, the gums, the teeth and the lips.

The only parts of the mouth here requiring particular *Tongue.* notice are the tongue and the soft palate. The tongue is a muscular body capable of a nearly infinite variety of motions; and the soft palate an extension of the hard *Soft Palate.* palate, somewhat like an upper tongue reversed, the uvula, or tip of the soft palate, which can move up and *Uvula.* down and vibrate at the back of the mouth, corresponding to the tongue tip in the front. Besides its use as an organ *Functions.* of articulation, the soft palate serves the purpose of closing the passage to the nose while sounds not properly nasal are being produced.

Training.

The best training of the organs of articulation is afforded by practice in the accurate production of English sounds, first separately, then in conjunction, choosing in the end the most difficult combinations. After English sounds are mastered, the pupil's powers may be exercised on those of foreign languages, and he may be taught the differences in the mode of articulation that distinguish sounds which we are liable to err in regarding as the same in English and in a foreign tongue.

CLASSIFICATION OF SPEECH SOUNDS.

As the distinctions of speech sounds depend upon the degree and the place of the obstruction of the breath-stream, we have two chief bases of their classification. The former, while admitting the infinite gradations between the much and the little, gives us two main classes of sounds: those where the stoppage of the breath current or its friction with the speech organs is quite apparent, and those where the friction is scarcely perceptible. The former may be called consonants, the latter vowels.

Consonants.
Vowels.

*Classes of
consonants
according to
organs of
articulation*

The classes of consonants depending upon the second basis, that is the place of their formation, we distinguish by the name of the speech organ, or organs, mainly engaged in their articulation. Hence we have:

Lip-consonants, p, b, m, ʙ and w;

Lip-teeth, f and v;

Tongue-teeth, θ and ð;

Tongue, t, d, n, s, z, ʃ, ʒ, l, r, ɹ;

Hard-palate, j;

Soft-palate, k, g, ŋ;

Throat, h, ʔ (the glottal stop).

*Stops and
continuant*

Another classification of consonants depends upon whether there is a complete closure or merely a narrowing of the breath passage. Consonants of the former class are called stops, of the latter, continuants.

Stops, p, b, t, d, k, g, '.

Continuants, m, w, f, v, θ, ð, s, z, ʃ, ʒ, l, r, j, ɹ, h.

The continuants, as the name implies, are susceptible of indefinite prolongation, as the breath current passes through the partially closed passage. The continuant l is called a lateral, because it is formed by allowing the breath to escape at one or both sides of the mouth while the middle is obstructed; r is called a trilled continuant because the tongue vibrates as the breath-stream passes. The consonants m, n, ŋ, are formed in the positions of b, d and g respectively, and are stopped in the mouth, but the uvula is lowered so that the breath may pass through the nose, they are therefore susceptible of prolongation and are thus of the nature of continuants. They are distinguished by the title of nasals.

Nasals.

A consonant in any position may be formed in connection with a murmur produced by vibration of the vocal chords. Consonants formed with this vibration are said to be voiced, while those formed without it are said to be voiceless.

Voiced and voiceless consonants.

Table of the voiceless and corresponding voiced consonants:

voiceless, p		m		f		θ		t		s		ʃ		k		h, '
voiced,* b, m		w		v		ð		d, n		z		ʒ		l, r, j, ɹ		g, ŋ

The distinction between voiced and voiceless consonants may readily be observed if the ears are stopped as the sound is uttered. The vibration of the vocal chords in the former and its absence in the latter is, under this condition, clearly distinguishable.

The vowels are classified according to the position of the tongue as it modifies the resonance chamber formed by the mouth. These movements may be forward or backward, and upward or downward. Hence we have front, neutral

Classification of vowels.

Front, neutral and

* It has not been thought necessary to use distinctive symbols for voiceless m, n, l, etc., which occur in combination with other voiceless consonants; though elocutionists often err in giving them vocalicity in such cases: e.g., clear is made almost dissyllable.

back vowels. or mixed, and back vowels; and high, mid and low *High, mid and low.* ones. These two classes combined give us nine vowel positions.

FRONT.	NEUTRAL.	BACK.
High, i, ɪ, i:		u, u:
Mid, e, ɛ:	ə, ə:	o, o:
Low, a, a:		ɑ:, ɒ, ɔ, ɔ:

Rounded vowels.

Long and short vowels.

Wide and narrow vowels.

This scheme of classification, however, as will be shown when the vowels are considered separately, is but a rough one, sufficing for little more than to call attention to the cardinal points involved in the production of vowel sounds. Besides by changes in the position of the tongue, the mouth cavity may be affected as a resonance chamber by contraction of the lips. This contraction, or rounding as it is called, gives origin to the rounded vowels. All our back vowels except ɑ: and ɒ belong to this class. Vowels may be further distinguished according to the time required for their utterance, as long and short. The long vowels are those marked with two dots in the foregoing scheme. Change in length is almost invariably accompanied by a difference in the degree of the tension of the speech organs; or this difference alone may serve to discriminate vowel sounds. Vowels produced with little tension are called wide, those with greater tension, narrow vowels. This distinction is of service mainly in describing the difference between vowels formed in the same part of the mouth, as the two i sounds in sitɪ (city), of which the latter is the wider. An important characteristic of our English long vowels is that they are usually diphthongized. When this occurs they always end with a narrower sound and in a higher position than that with which they begin, the vanishing sounds in the case of the high vowels becoming consonantal in quality.

Diphthongs.

Diphthongs, ij, ei, ai, au, ɔi, ou, uw.

There is another characteristic of vowels, on which it is not necessary to dwell at length, since it has no practical

bearing on the correct utterance of the sounds. This characteristic is their absolute pitch, that is, their pitch *Vowel pitch*. as dependent upon the place of their production in the mouth cavity. This is an intrinsic quality of each vowel quite independent of the varying pitch at which any sound may be read or sung in accordance with the condition of the vocal chords. It is sufficient to say that this absolute pitch seems to depend upon the reverberation of the sound in the resonance chamber formed between the place of articulation and the outer opening of the mouth; for the front vowels, where this chamber is shortest, have the highest pitch, while the others are lower in proportion to the distance back at which they are formed.

ARTICULATION OF THE CONSONANTS.

While it is difficult without *viva voce* instruction to form correctly sounds with which we are unacquainted, an accurate knowledge of the mode of the articulation of each sound is of great importance to this end, and is almost indispensable in overcoming defects in the pronunciation of a language already acquired. I shall therefore now give a description of the mode in which each English sound is formed, dwelling upon those that present most difficulty. These descriptions will be followed by lists of the symbols which represent the sounds in our ordinary spelling and by notes on common mispronunciations. Beginning with the consonants, and following the order of their formation from the front to the back of the mouth, we have first to consider

m and w,*

the voiceless and voiced labial continuants.† These may be regarded as consonantized u sounds. They are formed

*See page iv for script characters.

† The same order will be followed in dealing with all pairs of voiced and voiceless consonants.

by drawing the tongue backward and upward ; while at the same time the lips are rounded and protruded and, in the case of **ɱ**, the breath emitted with some force. Besides that it is voiced and lacks strong aspiration, **w** differs from **ɱ** in being produced with less tension of the speech organs.

ɱ is written :

wh in **when** (**ɱen**), **where** (**ɱe:ɪ**), etc.

w in **twenty** (**tɱenti**), **twill** (**tɱail**), etc.

u in **quell** (**kɱel**), **quick** (**kɱik**).

o in **choir** (**kɱai'ɪ**).

w is written :

w in **wife** (**waif**), **dwel** (**dwel**), **dew** (**djuw**), etc.

u in **language** (**lɒŋgwɪdʒ**), etc.

It is not expressed orthographically in use (**juwz** and **juws**), euphony (**juwfənɪ**), etc.

In the Scotch and Welsh dialects the passage at the back of the mouth is sometimes so contracted that a decided uvular quality is lent to **ɱ**, giving it an initial sound like that of **ch** in the Scotch **loch** or the German **Buch**, for which the phonetic symbol is **x**. Thus we hear **xɱen** for **ɱen**, etc.

People of the South of England usually replace **ɱ** by **w**, pronouncing **while** (**ɱail**) **wail**, etc.

Cockneys and foreigners frequently confound **w** with **v**. This is exemplified in the immortal Samuel Weller's pronunciation of his own name "samivel vele."

p and b

are stops formed by closing the lips. A slight escape of breath usually intervenes between **p** and the sound following. Any exaggeration of this aspiration, such as is heard in the pronunciation of some Irishmen is to be carefully avoided.

p is written :

p in **peep** (pijp), **paper** (peipəɪ), etc.

pp in **poppy** (pəpi), etc.

gh in **hiccough** (hikʊp).

b is written :

b in **babe** (beib), **booby** (buwbɪ), etc.

bb in **ebb** (eb), **babble** (bab'l), etc.

m

is the nasal formed usually with the same lip articulation as **b**, though before **f** it often becomes denti-labial.

m is written :

m in **maim** (meim), **mamma** (məmə:), etc.

mm in **hammer** (haməɪ), etc.

A common fault among Irish and American speakers is to make **m** syllabic in such words as **elm** (elm), sounding it el'm or eləm.

f and v

are continuants articulated by pressing the lower lip lightly against the upper teeth and allowing the breath to escape through the space between the lip and the irregular edges of the teeth.

f is written :

f in **fief** (fi:f), **fifty** (fiftɪ), **deaf** (def), etc.

ff in **off** (ɔ:f), etc.

ph in **phantom** (fantəm), **triumph** (traɪəmf), etc.

gh in **tough** (tʊf), etc.

u in **lieutenant** (leftənənt).

v is written :

v in **vivid** (vivid), **revive** (rɪvaɪv), etc.

f in **of** (ɒv).

ph in **Stephen** (stɪjv'n), **nephew** (nevjuw).

θ and ð

are continuants articulated by placing the tip of the tongue behind or between the teeth, the breath stream passing between the upper teeth and the tongue.

θ is written :

th in **thin** (θin), **saith** (seθ), **method** (mēθəd), **bath** (ba:θ).

ð is written :

th in **than** (ðan), **father** (fɑ:ðə), **smooth** (smuθð),
with (wið), **baths** (ba:ðz), etc.

the in **scythe** (saið), **bathe** (beið).

The articulation of these sounds seems to present considerable difficulty. Sometimes the tongue tip is not sufficiently lowered and advanced, and the escape of breath is permitted by a channel produced by depressing the middle of the tongue, so that **s** and **z** are sounded ; thus children say **siþ** for **thing** (θiŋ), etc.

Again, the lower lip is allowed to come in contact with the edges of the upper teeth, so that **f** and **v** are produced, and we hear the pronunciation **fiþ**.

Occasionally the passage between tongue and teeth is left too open, and the aspiration only is heard, producing **hiþ** for **θiþ**.

On the other hand, a common fault is to raise the tongue tip into contact with the upper gums, thus leaving no escape for the breath, and changing these continuants into the stops **t** and **ɸ**, making the sound of **thing**, **tiþ**.

θ is often erroneously omitted between two consonants, **months** (mɒnθs) being pronounced mɒns, **tenths** (tenθs), **tens**, etc.

By false analogy with **breadth**, etc., **θ** is added to **height** (hait), which thus becomes haitθ.

t and d

are stops formed by placing the tip of the tongue against the upper gums, either close to the teeth or slightly farther back.

t is written :

t in taught (tə:t), potato (pəteito), etc.

tt in titter (titəɪ), etc.

th in thyme (taim), **Thomas** (təməs), etc.

ed in fetched (fetʃt), wished (wiʃt), etc.

d is written :

d in deed (di:d), dado (deido), etc.

dd in added (adɪd), etc.

ed in blamed (bleimd), waged (weɪdʒd), etc.

The pedantic error is often made of sounding the **t** of often (ə:f'n), soften (sə:f'n), etc.

It is also erroneously added to across (əkrɔ:s), once (wʊns), etc., making them əkrɔ:st, wʊnst, etc.

A similar mistake is made in sounding **d** in cases where it should be silent, as in handsome (hansəm).

On the other hand, like **θ**, **t** is often erroneously omitted between two consonants, so that cents (sents), is pronounced sens ; facts (fakts), faks, gifts (gifts), gifs, etc.

d, too, is omitted often after **n**, as in friends (frendz), and in similar cases where it should be sounded.

The tendency to change voiceless into voiced consonants is seen in such mispronunciations as pɑ:ədneɪ for partner (pɑ:ɪtnəɪ).

tʃ and dʒ

are formed by the union of **t** and **d** with the continuants **ʃ** and **ʒ**. The mode of their articulation is dealt with under the heads of the simple consonants of which they are composed.

tʃ is written :

ch in **church** (tʃə:ɪtʃ), **teacher** (ti:tʃə), etc.

tch in **fetch** (fetʃ), **catch** (katʃ), etc.

dʒ is written :

j in **judge** (dʒʌdʒ), etc.

g in **region** (ri:dʒən), etc.

gg in **exaggerate** (egzadzəreit), etc.

dge in **edge** (edʒ), etc.

di in **soldier** (souldʒə), etc.

n

is the nasal articulated with the tongue and teeth in the same position as for d. It is very often syllabic, as in **oven** (ʌv'n), **hasten** (heis'n), etc.

n is written :

n in **nine** (nain), **tuner** (tjuwnə), etc.

nn in **ninny** (nint), etc.

s and z

are continuants articulated by placing the tongue tip against the upper gums, or slightly farther back, leaving in the middle a narrow channel through which the breath passes.

s is written :

s in **sister** (sistə), **abusive** (əbjuwsɪv), etc.

ss in **grass** (grɑ:s), **grassy** (grɑ:st), etc.

sc in **scent** (sent), etc.

c in **city** (sɪtɪ), etc.

sch in **schism** (sɪz'm), etc.

ps in **psalm** (sa:m), etc.

z is written :

z in **zeal** (zi:l), **seize** (si:z), **amazing** (əmeiziŋ), etc.

zz in **fuzz** (fʌz), **fuzzy** (fʌzi), etc.

s in his (hiz), was (wɒz), deeds (diɪdz), etc.

ss in scissors (sizəɪz).

x in Xerxes (zəːksɪz), etc.

The tendency to allow the voiced consonant to usurp the place of its voiceless associate is nowhere more common than with z and s; so we hear pəːzɪst, əbjuwzɪv, dɪzmɪs, etc., for persist (pəːsɪst), abusive (əbjuwsɪv), dismiss (dɪsmɪs), etc.

The defect called lisp is caused by lowering the tongue tip and allowing the breath to pass between it and the teeth so as to produce the sounds θ and ð, instead of s and z; so lisp (lɪsp) is pronounced lɪθp, sings (sɪŋz), θɪŋð, etc.

Before j and ʃ, s and z are generally mispronounced ʃ or ʒ, e.g., 'ðiʃ jʊŋ man' for 'this young man' (ðɪs jʊŋ man), 'ðouʒ jʊŋ men' for 'those young men' (ðouz jʊŋ men), 'ðiʃ ʃɪp' for 'this ship' (ðɪs ʃɪp), 'əʒ ʃuːr əz feɪt' for 'as sure as fate' (əz ʃuːr əz feɪt).

ʃ and ʒ

are usually grouped with s and z in the class of sibilants or hisses. Their articulation differs from that of s and z in that the tongue tip is drawn back, and by raising the sides of the tongue and lowering the middle, the breath is caused to pass in a broad instead of a narrow stream.

ʃ is written :

sh in sharp (ʃɑːp), rush (rʊʃ), dashing (dɑːʃɪŋ), etc.

shi in fashion (fəˈʃən), etc.

si in Asia (eɪʃjə), Persia (pəːʃjə), etc.

s in sugar (ʃʊɡə), sensual (senʃjuəl), etc.

ssi in mission (mɪʃən), etc.

ss in issue (ɪʃju), etc.

sci in conscience (kənʃəns), etc.

ti in nation (neɪʃən), etc.

c in officiate (ɔfɪʃieɪt), etc.
ci in ancient (eɪnʃənt), etc.
ce in ocean (ouʃən), etc.
che in luncheon (lʌnʃən), etc.
ch in pinch (pɪnʃ), chivalry (ʃɪvəlɹɪ), etc.
sch in schedule (ʃedjuwl), etc.
chs in fuchsia (fjuwʃjə).

ʒ is written :

si in occasion (əkeɪʒən), vision (vɪʒən), etc.
s in usual (juwʒjuəl), etc.
z in azure (eɪzɜ:ɹ), etc.
g in rouge (ruwʒ).

As with *s* and *z* the voiceless *ʃ* is often erroneously replaced by the voiced *ʒ*. eɪʒjə and pə:ɹʒjə almost pass current with us for Asia (eɪʃjə) and Persia (pə:ɹʃjə); eɪkskə:ɹʒən for excursion (eɪkskə:ɹʃən) is the general pronunciation among the uncultured, and even ouʒən, pɑ:ɹʒjəl, etc., are heard for ocean (ouʃən), partial (pɑ:ɹʃəl), etc.

Another common fault is to insert a *t* after *n* before *ʃ*; thus we hear pɪntʃ, lʌntʃ, etc., for pinch (pɪnʃ), lunch (lʌnʃ), etc.

l

is articulated between one or both sides of the tongue and the teeth, the tongue tip touching the upper gums or slightly farther back, and stopping the egress of the breath in the centre of the passage. It is very frequently syllabic.

l is written :

l in lily (lɪlɪ), until (ʌntɪl), etc.
ll in till (tɪl), hilly (hɪlɪ), etc.
le in tale (teɪl), etc.
le or **el** when syllabic, as in table (teɪb'l), flannel (flən'l), etc.

In the articulation of this consonant the tongue tip is raised and drawn back, and the sides just back of the tip lowered. Hence there is a natural tendency to raise the back of the tongue. This sometimes causes the utterance of *l* to have a palatal quality, the preceding vowel, if a front one, being dragged to a back position. Thus we hear *fruwgʊl* for *frugal* (*fruwgʷl*), and *eibʊl* or even *eibʊl*, for *able* (*eibʷl*), etc.

r

is a continuant formed by lightly and quickly touching the front of the hard palate with the tip of the tongue, which vibrates slightly as the movement is made. In the South of England the trill is less apparent than with us, and in Scotland much more so. The closeness of its relation to the vowels, and the fact that its articulation is accompanied by raising the back part of the tongue are the probable causes of the loss of the front vanishing sounds of the diphthongs *ij*, *ei*, *ou* and *uw* before *r*, and of the tendency of vowels to become wider. Thus *fear*-ing is pronounced *fi:rɪŋ*; *fairy*, *fɛ:rɪ*; *tory*, *tɔ:rɪ* or *tɔ:rɪ*; *poorer*, *pu:rɔɪ*; and *pur*er, *pju:rɔɪ*.

r is written :

r in *rare* (*rɛ:ɪ*), *bring* (*brɪŋ*), *rarity* (*rɛ:ritɪ*), etc.

rr in *sorry* (*sɔrɪ*), etc.

rh in *Rhine* (*raɪn*), *Rhone* (*roun*), *rhyme* (*raɪm*), etc.

A common vulgarism with us is to substitute *ɪ* for *r* as a medial sound in such words as *quarrel* (*kʷɔrɪl*), *barrel* (*bərɪl*), *squirrel* (*skwɪrɪl*), etc., dragging back the vowel preceding, and frequently causing the one following to disappear, with the resultant mispronunciations *kʷɔ:ɪl*, *bɔ:ɪl*, *skwɔɪl* and similar monstrosities.

Accompanying the substitution of *ɪ* for *r* we often have a misplaced vowel; thus *hundred* (*hʊndrəd*) is mispronounced *hʊndɛəd*, etc.

Some speakers, form *r* as a medial with the flat part of

the tongue instead of the tip, making the contact at the sides and allowing the breath to escape in the centre, producing a sound like *j* for *r*. Thus we hear *kɑ:ʝɪdʒ* for carriage (*kærɪdʒ*), *supɪjəɪ* for superior (*sjupɪ:riə*), *feɪbjʊəri* for February (*februəri*), etc.

The same mispronunciation is sometimes heard after a consonant, particularly after *g*: thus *gʝou* is heard for grow (*grou*), *gʝand* for grand (*grand*), etc.

Raising the back part of the tongue, and neglecting to move the tip, leads to a lip rounding that causes a sound resembling *w* to be substituted for *r*, thus *very* is mispronounced *vewy*, etc.

r is frequently incorrectly made syllabic, *e.g.*, *ʊmb'rələ* is heard for umbrella (*ʊmbrelə*), *hen'rɪ* or *henərɪ* for Henry (*henrɪ*), etc.

A fault so common among English people that some German phoneticians regard it as the correct pronunciation, is the insertion of *r* between a final vowel like *ə*, and the initial vowel of a following word; *e.g.*, such phrases as '*ði aɪdɪ:ə r əv*' for 'the idea of' (*ði aɪdɪ:ə əv*) '*dzuwðə r ənd ɪzrɛ:əl*' for 'Judah and Israel' (*dzuwðə ənd ɪzrɛ:əl*), etc., are frequently noticeable.

When two *r*'s occur in adjacent syllables, it is a common mistake to omit a syllable, thus literary (*lɪtərərɪ*) is mispronounced *lɪtərɪ* or even *lɪtrɪ*; library (*laɪbrərɪ*), *laɪbrɪ*, etc.

The following are additional mispronunciations associated with this troublesome consonant:

(1) Lengthening and narrowing *ɔ* to *ɔ:*; for example, pronouncing porridge (*pɔrɪdʒ*) as *pɔ:ɪdʒ*, forest (*fɔrɪst*), *fɔ:rɪst* or *fɔ:ɪst*; sorry (*sɔrɪ*), *sɔ:rɪ*, etc.;

(2) Changing *i:*, *ɛ:* *o:* and *u:* to the diphthongs *ij*, *ei*, *ou* or *ow* and *uw*, sometimes making *r* syllabic after them; *e.g.*, hearing (*hi:rɪp*) is pronounced *hɪjɪp* or *hɪj'ɪp*;

fairy (fɛ:rɪ), feirɪ or fej'rɪ, hoary (ho:rɪ), hourɪ or how'rɪ ;
poorer (pu:rəɪ), puwrəɪ or puw'rəɪ, etc.;

(3) Adding a consonantal vanishing sound to the diphthong ai, thus miry (mai'rɪ) is pronounced maij'rɪ, etc.

j

is a consonantized i, formed by bringing the sides of the flat part of the tongue into contact with the front of the hard palate, turning down the tongue tip and allowing the breath to escape in the middle. So nearly does j sometimes approximate to ɪ, that it is frequently very difficult to distinguish the two sounds : e.g., in tedious (tɪdjəs or tɪjdɪəs), Asia (eɪʃjə or eɪʃjə), etc.

j is written :

y in yes (jes), young (jʊŋ), etc.

i in onion (ʊnjən).

j in hallelujah (halɪluwʃjə).

As a rule no orthographic symbol is used to indicate the presence of this sound before u, eu, ew, etc., as in duty (djuwtɪ), due (djuw), eulogy (juwlədʒɪ), few (fjuw), etc.

While in cultured speech this consonant has very generally forced its companionship upon the vowel uw, the uneducated, and even persons of some degree of refinement, especially in the United States, still fail to employ it after a consonant. Thus tuwzdɪ for Tuesday (tjuwzdɪ), duwtɪ for duty (djuwtɪ), etc., are common mispronunciations.

On the other hand it is sometimes introduced when not required, for example, columns (kələmz) is incorrectly sounded kəljəmz or kəljuwmz ; mischievous (mɪʃjɪvəs), mɪʃjɪvjəs ; coupon (kuwpən), kjuwpən ; and in the Eastern States cow (kəu), kjau, etc.

It is an English affectation to introduce it before an initial i:, changing the vowel to e: or a: : thus Professor

Bell says that London curates may be heard proclaiming to their congregations: "ij ðat aθ jɑ:z tu jɑ: let im jɑ:". I myself have heard "hij ðat eθ jə:z tə jə:, let im jə:".

j is frequently replaced by ʒ after d, or by ʃ after t, so Indian (indjən) is mispronounced indʒən; dew (djuw), dʒuw; nature (neitju:ɹ), neitʃəɹ, opportunity (əpəɹtjuwniti) əpəɹtʃuwniti, etc.

ɹ

is the continuant formed by raising the flattened front part of the tongue towards the hard palate in the position of the vowel ə so as to leave a wide passage through which the breath passes with considerable friction. ɹ differs from r in that the tongue tip does not move forward and touch the upper gums or the hard palate. It differs from j in being articulated with the tongue tip raised and the whole tongue drawn back. It appears only before consonants or at the ends of words, and in the latter case, unless a pause intervenes, is replaced by r before a word beginning with a vowel, e.g., we pronounce, It is here, it iz hi:ɹ, and Here it is, hi:r it iz. It is seldom clearly sounded among cultured speakers except in America, and with us, while it appears affected to allow it to be produced with so little friction as to make it degenerate into the vowel ə, the lightness with which it is touched is generally in direct proportion to the refinement of the speaker. What has been said concerning the modification of vowels before r is still more strongly applicable to them before ɹ, and we may further note their general tendency to lapse into the sound ə: before this consonant, thus fir, fur, heard, herd, myrrh, are pronounced fə:ɹ, fə:ɹ, hə:ɹd, hə:ɹd, mə:ɹ, with no distinction of vowel sound.

ɹ is written :

r in hear (hi:ɹ), heard (hə:ɹd), etc.

re in there (ðɛ:ɹ), etc.

rr in err (ə:ɹ), starred (stɑ:ɹd), etc.

rrh in catarrh (kəɹɑ:ɹ), etc.

The Southern Englishman usually fails to sound ɹ after a mid or low vowel or before a consonant, and replaces it by the vowel ə after a high vowel. Thus he pronounces father (fɑ:ðə), mare (mɛ:ə), store (stɔ:ə), and hard (hɑ:d) as fɑ:ðə, mɛ: or mɛ:ə, stɔ: or stɔ:ə, and hɑ:d; and fire (faɪ), poor (pu:), etc., he sounds faɪə, pu:ə, etc.

On the other hand, one of the last provincialisms to disappear from the Scotchman's speech is the unvarying use of a strongly trilled r for ɹ, usually without changing the sound ordinarily represented by the vowel symbol, to ɐ:. Thus he pronounces: "The earth is the Lord's" (ðɪ ɐ:θ ɪz ðə lɔ:rdz), ðɪ ɐ:rθ ɪz ðə lɔ:rdz, etc.

The lack of euphony which characterizes the speech of uneducated Canadians is largely due to the forcing or prolongation of this harsh sound, and the closing or diphthongizing of a preceding long vowel. I have seldom heard sounds more excruciatingly rasping than those of the words "Where did you get your hair cut?" when pronounced by a Canadian youth trying to articulate distinctly. The following phonetic transcript gives but a faint conception of the effect: məj'ɹ did jə get jəɹ hej'ɹ kɹt?

In a similar way the words tower (tau'ɹ), power (pau'ɹ), etc., are often sounded tauwɐɹ, pɔ:uwɐɹ or tauwəɹ, pauwɐɹ, etc.

k and g

are stops formed by placing the upper part of the tongue against the palate in positions varying according to the place of the articulation of the accompanying vowel.

k is written :

k in **kin** (kin), **baker** (beikəɹ), **book** (buk), **skin** (skin), etc. .

ck in **back** (bak), etc.

c in **cat** (kat), **vacate** (vəkeɪt), **scald** (skɔ:ld), etc.

cc in **account** (əkaʊnt), etc.

ch in **chasm** (kasm), **christ** (kraist), **echo** (ekou), etc.

q in **quiet** (kwaɪət), etc.

cq in **acquire** (əkwaɪə), etc.

qu in **quoit** (kɔɪt), **conquer** (kənkwə), **mosque** (mɒsk), etc.

gh in **hough** (hɒk), etc.

x is used for **ks** in **box** (bɒks), etc.

g is written :

g in **gig** (gɪg), **gag** (gag), **eager** (ɪjgə), **stronger** (strɒŋgə), etc.

gg in **egg** (eg), **baggy** (bagi), etc.

gu in **guest**, (gest), **roguish** (rougiʃ), etc.

gh in **ghost** (goust), **aghast** (əgast), **burgher** (bə:ɪgə), etc.

x is equivalent to **gz** in **exact** (egzakt), etc.

These consonants are frequently articulated by children with the tip instead of with the body of the tongue, and are thus confused with **t** and **d**. Older people frequently mispronounce **k** and **g** in the same way before **l**, thus **clean** (klijn) and **glint** (glint) are pronounced **tlijn** and **dlint**.

The same interchange of sounds is partly responsible for the mispronunciation **pitʃə** for **picture** (pɪktʃu:ə).

Occasionally the **g** sound is wrongly omitted with **ŋ** or **n** in words like **finger** (fɪŋgə), **longer** (lɒŋgə), and **recognize** (rekəɡnaɪz), which are mispronounced **fɪŋə**, **lɒŋə**, **rekənaɪz**.

Uncultured English people on the other hand often use **ŋg** or **ŋk** for **ŋ**, saying **səmθɪŋg** or **səmθɪŋk** for **something** (səmθɪŋ), etc.

ŋ

is a nasalized **g**. It is used in English only as a medial or terminal sound.

ŋ is written :

ng in **singing** (sɪŋɪŋ), **singer** (sɪŋə), etc.

n in **finger** (fɪŋgə), **congregate** (kənɡrɪɡeɪt), **think** (θɪŋk), **lynx** (lɪŋks), **anxious** (ənkwɪʃəs), etc.

nd in **handkerchief** (hənkwətʃɪf), etc.

A very common and serious fault is to substitute *n* for *ŋ*, particularly in the derivative ending *ing*: *e.g.*, pudding (*pudɪŋ*), seeing (*sijɪŋ*), etc., are sounded *pud'n* or *pudin*, *sijin*, etc.

The same substitution occurs before *θ*: thus length (*lenθ*), strength (*streŋθ*), etc., are mispronounced *lenθ*, *strenθ*, etc.

h

is usually classed among the continuant consonants, as it may be uttered with an audible friction of the vocal chords. The friction is, however, hardly perceptible, and *h* appears to be merely a quick expiration gradually increasing in force as it unites with a following vowel.

h is written :

h in **house** (*haʊs*), **hand** (*hand*), etc.

A common mark of the uncultured Englishman is the constant omission of this sound. Much less frequent is its introduction when not required. Some Englishmen however seem to be in a state of hopeless confusion as to when *h* should or should not be used.

‘ (glottal stop).

This is the sound produced by closing and suddenly opening the glottis as the breath stream issues from the lungs. If the expiration is very strong, a sound like a slight cough or outward gasp is produced. The glottal catch is, however, usually almost inaudible, and serves merely to give that clear fully voiced beginning of which the pronunciation of German words with a stressed vowel as the initial letter affords the commonest and most striking example. In English it is heard only in passionate or excited utterance, and then only at the beginning of a sentence, or in the hiatus between two vowel sounds: *e.g.*, “Am I? the very idea of such a thing!” “‘am ai? ðə veri ‘aidi:ə ev sʌtʃ ə θɪŋ!’”

ARTICULATION OF THE VOWELS.

Owing to the lack of perceptible friction in their articulation, it is often found difficult at first to note the movements of the speech organs that give rise to the distinguishing characteristics of the vowels. It seems expedient, therefore, to give a few practical hints upon this point.

We will begin with the tongue movements that distinguish the front from the back vowels. Utter the sound of *ij* in *eat* (*ijt*) and then the sound of *uw* in *food* (*fuwd*), keeping the attention fixed upon the tongue only. Its movement from the front of the hard palate to the back part of the mouth will be readily perceived. Next sound *e* as in *let* (*let*), and then *o*, the second vowel of *fellow* (*felo*), and though the two positions of the tongue are much closer together than in the utterance of *ij* and *uw*, their difference may again be recognized with little difficulty. Then take the vowels *a* as in *hat* (*hat*), *ɑ:* as in *father* (*fɑ:ðə*), and *o:* as in *law* (*lɔ:*), and it will again be noted that while there is no great change in the positions of the tongue, it is nearest the front of the mouth in the utterance of the first, and nearest the back in the last of these sounds. Finally utter the whole series, *i*, *e*, *a*, *ɑ:*, *o:*, *o*, *u*, first in the order in which they are written, and then in the reverse order, and the distinction between front and back vowels should be speedily mastered. It will be observed, too, that accompanying the tongue movements, there is a decided tendency to gradually change the form of the lip opening from a long narrow oval with *i*, to a wide oval with *ɑ:*, the remaining back vowels being marked by a gradually increasing contraction and protrusion of the lips. The neutral vowels are identified by the negative fact that their articulation takes place at no definite point, but along the middle portion of the tongue, which, except that it may be raised or lowered, occupies the position it usually has when the mouth is closed.

Open the mouth slightly and emit voice (*i.e.*, vibrate the vocal chords), slightly raising the tongue. This will produce the sound *ə*: as in bird (*bə:ɹd*).

To distinguish the high from the low vowels, utter the sounds of the two series, *i*, *e*, *a*, and *u*, *o*, *ɔ*:, letting the sounds of each series glide into one another with no intervening pause. Carefully observe this time the vertical motion of the tongue. Its gradual downward movement, accompanied by a tendency to lower the jaw, will be quite apparent.

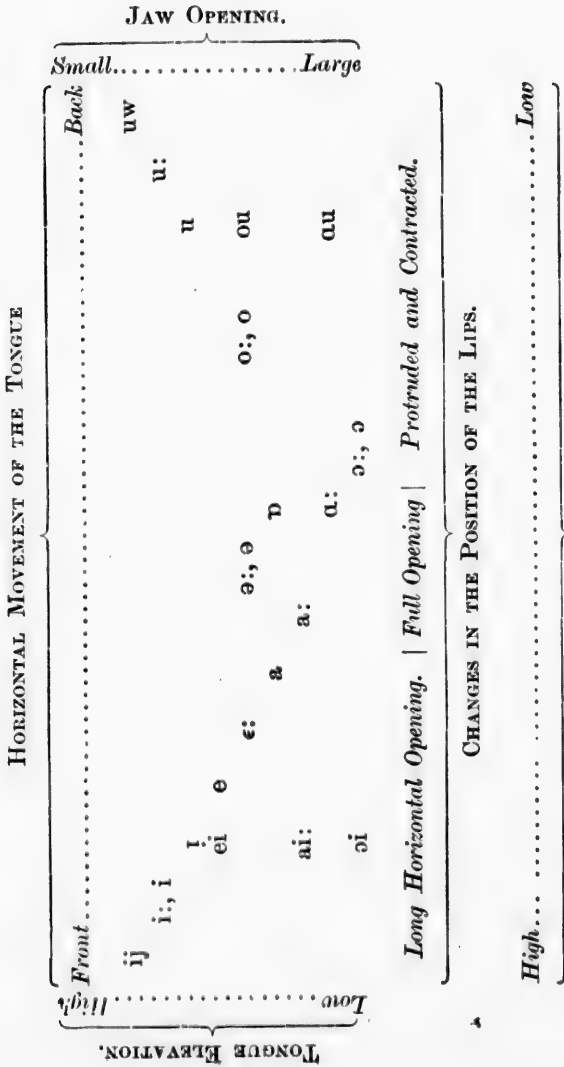
The distinction between the terms narrow and wide may be grasped by causing the vowel of eat (*ijt*) to glide into that of it (*it*), that of fed (*fed*) into that of fair (*fɛ:ɹ*), and that of naught (*nə:t*) into that of not (*not*). As the transition from the first of each of these pairs to the second is made, a sense of relaxation of the upper surface of the tongue will be experienced, as if the sides were less curled up as the second vowel is sounded.

The pitch of vowels cannot be determined with any degree of exactitude without proper acoustical instruments.

If the explanations given in the foregoing paragraphs are clearly understood, little further description of the articulation of our English vowels is needed than that afforded by the table on the following page.

The diphthongs are set in this table as nearly as possible in a line with the place of the articulation of the first and last elements of their sounds, which are approximately indicated by the two symbols employed.

When there are two vowels in the same position, e.g., i: and i, the narrower is given first.



ij

ij is written :

ae in Caesar (sijzəɪ), etc.

ay in quay (kij).

e in be (bij), even (ijvən), antipodes (antipodijz), etc.

ea in meat (mijt), bean (bijn), etc.

ee in see (sij), etc.

ei in seize (sijz), ceiling (sijliŋ), etc.

eo in people (pijp'l).

ey in key (kij).

i in machine (məʃijn), chagrin (ʃəɡrijn), invalid (invəlijd), mosquito (məskijto), etc.

ie in field (fiɪld), siege (siɪdʒ), etc.

oe in Œdipus (iɪdipəs), etc.

The consonantal character of the closing element of this sound should not be too distinctly marked.

The commonest mispronunciation of this sound is the substitution of **i** in such words as creek (kriɪk), mosquito (məskijto), etc., making them krik, məskito, etc.

Occasionally **e** is wrongly used for **ij**, in such words as leap for liɪp (liɪp), etc.

i:

i: is written :

ie in bier (bi:ɪ), etc.

e in here (hi:ɪ), serious (si:riəs), real (ri:əl), museum (mjuwzi:əm), etc.

ea in ear (i:ɪ), etc.

ee in peer (pi:ɪ), etc.

This sound only occurs before **r**, **ɪ**, and vowels. The commonest fault in pronouncing it is to narrow it to **ij**, often omitting a following vowel, e.g., miɪɪ for mere mi:ɪ, riɪl for real ri:əl, o:ɪdiɪl for ordeal (o:ɪdi:əl), etc.

I

i is written :

e in **England** (ɪŋɡlənd), **pretty** (prɪtɪ), etc.

ee in **breeches** (brɪtʃɪz), **been** (bi:n or bi:jn), etc.

i in **fist** (fɪst), **irritate** (ɪrɪteɪt), **restive** (restɪv),
miracle, (mɪrək'l), etc.

ie in **sieve** (sɪv), etc.

o in **women** (wɪmɪn).

u in **busy** (bɪzɪ), etc.

ui in **build** (bɪld), etc.

y in **system** (sɪstɪm), etc.

Mistakes are common in the pronunciation of this sound. It is very often replaced by **ə** or **ʊ** before **r** in such words as **squirrel** (skwɪrəl), **miracle** (mɪrək'l), etc., these words being mispronounced skwə:əl or skwʊəl, mə:ək'l, etc.

The same incorrect substitution takes place in such expressions as **ðə ɛ:ɪ** for the **air** (ðɪ ɛ:ɪ), **pilgrəm** or **pilgrəm** for **pilgrim** (pɪlgrɪm), **tʃɪldrən** for **children** (tʃɪldrən), **juwnɪti** for **unity** (juwnɪtɪ), etc.

Other mispronunciations consist in replacing **i** by **a**, **ai** and **ij**, e.g., **resk** for **risk** (rɪsk), **sens** for **since** (sɪns), **ɛŋɡlənd** for **England** (ɪŋɡlənd), **pretɪ** for **pretty** (prɪtɪ), **dʒenju:ain** for **genuine** (dʒenju:ɪn), **mɪstʃɪvjəs** or **mɪstʃɪvjəs** for **mischievous** (mɪstʃɪvəs), etc.

I

i is written :

a in **village** (vɪlɪdʒ), etc.

ai in **captain** (kæptɪn), etc.

ay in **Sunday** (sʊndɪ), etc.

e in **begin** (bɪɡɪn), **exceed** (ɪksɪjd), **suited** (sjuwtɪd),
restless (restlɪs), **goodness** (ɡʊdnɪs), **college**
(kɒlɪdʒ), **poet** (po:ɪt), etc.

- ea** in *guinea* (ɡɪnɪ), etc.
ee in *coffee* (kɒfɪ), etc.
ei in *forfeit* (fɔːɹfɪt), etc.
ey in *alley* (alɪ), etc.
i in *comfit* (kɒmfɪt), etc.
ia in *carriage* (kærɪdʒ), etc.
ie in *envied* (envɪd), etc.
oi in *tortoise* (tɔːtɔɪs or tɔːtɔɪsɪs).
u in *lettuce* (letɪs), etc.
ui in *biscuit* (bɪskɪt).
y in *city* (sɪtɪ), etc.
' in *James's* (dʒeɪmzɪz), etc.

The commonest mispronunciations of this sound are :

Substituting ə, *e.g.*, ruːən for *ruin* (ruːɪn), səːɹvəs for *service* (səːɹvɪs), etc.

Making a consonant syllabic instead of sounding the vowel, *e.g.*, maunt'n for *mountain* (mauntɪn), etc.

Using ou for oːɪ in such words as pout for poet (poːɪt), poum for poem (poːɪm), etc.

e

e is written :

- a** in *any* (enɪ), *many* (menɪ), *ate* (et or eit), etc.
ae in *Ætna* (etnə), etc.
ai in *again* (əɡen or əɡeɪn), *said* (sed), etc.
ay in *says* (sez), etc.
e in *let* (let), *merry* (merɪ), *special* (speʃəl), etc.
ea in *breadth* (bredθ), *cleanly* (klenlɪ), etc.
ei in *heifer* (hefəɹ), *leisure* (leʒuːɹ or lɪʒuːɹ), etc.
eo in *jeopardy* (dʒepəɹdɪ), *leopard* (lepəɹd), etc.
ie in *friend* (frend), etc.
u in *bury* (berɪ), etc.

Mispronunciations are :

Changing *e* for *i* in such words as *git* for *get* (*get*), *instid* for *instead* (*insted*), *prisbiti:rion* for *Presbyterian* (*presbiti:rion*), etc.

Replacing *it* by *ij* in *dijf* for *deaf* (*def*), *wijpøn* for *weapon* (*wepøn*), etc.

Changing *it* for *ə* before *r*, *e.g.*, *hæə:ld* for *herald* (*herəld*), *pə:ɹl* for *peril* (*perɹl*), etc.

Using *a* in its place in *jas* for *yes* (*jes*), or *ei* in *meizu:ɹ* for *measure* (*mezu:ɹ*), etc.

ei

ei is written :

a in *lady* (*leidɹ*), *cambric* (*keimbrik*), *bass* (*beis*), etc.

ag in *champagne* (*ʃampein*), etc.

ah in *dahlia* (*deiliə* or *daliə*), etc.

ai in *aid* (*eid*), etc.

aig in *campaign* (*kampein*), etc.

aigh in *straight* (*streit*), etc.

ait in *trait* (*trei* or *treit*).

alf in *halfpenny* (*heip'nt*).

ao in *gaol* (*dzeil*).

ay in *day* (*dei*), etc.

e in the ordinary English pronunciation of the French word *fête* (*feit*), etc.

ea in *great* (*greit*), etc.

eh in *eh* (*ei*), etc.

ei in *vein* (*vein*), etc.

eig in *reign* (*rein*), etc.

eigh in *weight* (*weit*), etc.

ey in *grey* (*grei*), etc.

The habit of using *a* in place of this sound in such

words as *pathos* (peiθəs), *patriot* (peitriot), *apparatus* (apəreitəs), etc., is very firmly established with us, even among persons with some pretensions to culture.

English people often mispronounce this sound by using *ə* or even *a* as the initial element of the diphthong, so *e.g.*, we hear the word *baby* (beibɪ) mispronounced bæibɪ or baibɪ.

The Scotch often use an undiphthongized *e:* for *ei*, sounding *hate* (heit), *he:t*, etc.

ɛ:

ɛ is written :

a in *caring* (kɛ:riŋ), *fare* (fɛ:ɹ), *scarce* (skɛ:ɹs),
Israel (izɛ:əl), etc.

aa in *Aaron* (ɛ:rən), etc.

ai in *hair* (he:ri), *pair* (pe:ɹ), etc.

aye in *prayer* (pre:ɹ), etc.

e in *ere* (ɛ:ɹ), *there* (ðɛ:ɹ), etc.

ea in *swearing* (sme:riŋ), *wear* (we:ɹ), etc.

ei in *their* (ðɛ:ɹ), *heir* (ɛ:ɹ), etc.

Mispronunciations are :

Making the sound too high and narrow, so that it becomes the first element of the diphthong *ei*, thus we hear pe:ɹ for *pear* (pe:ɹ), more frequently however it is diphthongized, and the word becomes peiɹ or even peɹɹ.

Lowering the sound to *a*, *e.g.*, *apparent* (əpe:rənt) is mispronounced əparənt, *were* (we:ɹ or wəɹ), wəɹ, *there* (ðɛ:ɹ), ðəɹ, etc.

Using the sound *ə:* in such words as *careless* (ke:əlɪs), etc., mispronouncing them kə:əlɪs, etc.

æ

æ is written :

a in *fat* (fat), *carry* (kæri), etc.

ai in *plait* (plat or pleit), etc.

al in *salmon* (sæmən).

Mispronunciations are :

Changing a to e in ketʃ for catch (katʃ), etc.

To i in kin for can (kan), etc.

To ei in fə:abeid for forbade (fə:abad), etc.

To ɑ: in bɑ:rɪl or bɑ:ɪl for barɪl, etc.

Americans who are striving to affect an English accent use a: or ɑ: in such words as hɑ:nd, a:nt or ɑ:nt, ɑ:s, etc., for hand (hand), ant (ant), ass (as), etc.

In the words tassel (tas'l), balcony (balkənɪ), etc., ɔ or ɒ: is made to replace it, so that we hear tɒs'l, bɔ:lkənɪ, etc.

a:

This sound is not only longer but lower and farther back than a.

a: is written :

a in rather (ra:ðə), bath (ba:θ), **a**fter (a:ftə), pass (pa:s), cast (ka:st), **a**sk (a:sk), chance (tʃa:ns), command (kɒma:nd), **a**mples (sa:mp'l), etc.

al in alms (a:mz), **a**lf (ka:f), etc.

au in laugh (la:f), launch (la:nʃ or lɔ:nʃ), **a**unt (a:nt), etc.

This sound in the speech of the South of England, and of some parts of the United States, is generally replaced by ɑ:. a: is however heard frequently everywhere among English-speaking people of culture, while with us, though of course permissible, the ɑ: sound seems affected.

One of the most marked solecisms in the speech of the uncultured of this continent consists in raising and shortening the sound to a. Thus we constantly hear kant for can't (ka:nt), laf for laugh (la:f), etc.

ai

ai is a combination of a: and i.

It is written :

ais in **aisle** (ail).

ay in **ay** (ai).

ei in **eiderdown** (aidəɔdʌn), etc.

eigh in **height** (hait), etc.

eye in **eye** (ai), etc.

i in **alibi** (alibai), **dial** (daiəl), **idol** (aidəl), **confine** (kənfain), **choir** (kmaɪ), etc.

ic in **indict** (indait), etc.

ie in **lie** (lai), etc.

ig in **sign** (sain), etc.

igh in **high** (hai), etc.

is in **island** (ailənd), etc.

uy in **buy** (bai), etc.

y in **fly** (flai), **tyrant** (tairənt), etc.

Mispronunciations are :

Using a: as the first element of the diphthong, sometimes dwelling at too great length on this component. Thus we hear mɑ:i for my (mai), etc.

Using ə: or ʊ as the first element. This is one of the most noticeable characteristics of the Irish dialect : e.g., mine (main) is pronounced məin, mʊin, or even məin.

Using a consonantal closing sound before ɪ or r, thus miry (mairi) is pronounced majri, etc.

Occasionally ei is substituted for ai as in teigəɪ for tiger (taigəɪ), etc.

Changing the sound to ɪ in the final syllable of ally, allies (alai, alaiz), making them alɪ, alɪz.

ə:

ə: is written :

e in **fern** (fə:ɪn), etc.**ea** in **earn** (ə:ɪn), etc.**i** in **fir** (fə:ɪ), **stirred** (stə:ɪd), etc.**o** in **work** (wə:ɪk), **colonel** (kə:ɪnəl), etc.**ou** in **courtesy** (kə:ɪtsɪ), etc.**u** in **turn** (tə:ɪn), **fur** (fə:ɪ), etc.**y** in **myrtle** (mə:ɪtl), etc.

Mispronunciations, etc.:

Many English people raise the tongue so as to produce a sound resembling *e* ; so, *teən* is heard for *turn* (tə:ɪn), etc.

On the other hand Canadians sometimes lower the tongue and move it back so that *ə:* is replaced by *ɒ*, e.g., *bɒɪd* for *bird* (bə:ɪd), etc.

The Irish often carry back the sound so far that it is scarcely distinguishable from *u:*, pronouncing *bird* (bə:ɪd), *bu:ɪd*, etc.

ə

ə is written :

a in unstressed connectives and auxiliaries, e.g.,
and (ənd or ən), **has** (həz or əz), **was** (wəz), etc.,
 also in **agreeable** (əgri:əb'l), **idea** (aɪdi:ə), etc.

aa in **Isaac** (aɪzək).**ah** in **Sarah** (sɛ:rə), etc.

e in the (before a consonant ðə), **prudence** (pruw-dəns), **enter** (entəɪ), etc.

i in unstressed **sir** (səɪ).**ia** in **parliament** (pɑ:ɪləmənt).**o** in unstressed **from** (frəm), **of** (əv), etc.**o** in **phantom** (fəntəm), etc.**oa** in **cupboard** (kʌbəɪd), etc.

ou in famous (feiməs), etc.

oul in unstressed would (wəd), should (ʃəd), etc.

u in column (kələm), etc.

y in martyr (mɑ:ɾə), etc.

Mispronunciations :

Using the sounds a, ɔ, etc., in place of ə. This fault is most frequent in reading, when we hear for example, and for ənd or ən, abʌund for əbʌund, kri:eitə:ɹ for kri:eitə, etc.

Replacing ə by ʊ, *e.g.*, aizʊk for aizək, etc.

Dropping the sound after the diphthong ai ; *e.g.*, pronouncing lion (laiən), lain, etc.

ʊ

ʊ is written :

o in won (wʊn), honey (hʊni), worry (wʊri),
nothing (nʊθiŋ), etc.

oe in does (dʊz), etc.

oo in blood (blʊd), etc.

ou in rough (rʊf), flourish (flʊriʃ), etc.

u in nut (nʊt), hurry (hʊri), etc.

In Southern England the sound is often scarcely distinguishable from ə: or ə, that is, its articulation is higher and further forward than with us, thus we hear bæ:t for bʊt, etc.

In the Yorkshireman's speech it often approximates to u: *e.g.*, nʊθiŋ is sounded nu:θiŋ, etc.

With us ɔ too often wrongly takes its place, *e.g.*, nothing (nʊθiŋ) is mispronounced nɔθiŋ or nə:θiŋ; monk (mʊŋk), mɔŋk; unknown (ʊnnoun), ɔnnoun, etc. This fault is particularly common in words with the prefix un.

We often, too, change ʊ to ə: before r, *e.g.*, hurry (hʊri) is made to rhyme with furry (fə:ri), etc.

ɑ:

ɑ: is written :

a in **father** (fɑ:ðə), **car** (kɑ:), **starry** (stɑ:rɪ),
mama (məmɑ:), **papa** (pəpɑ:), etc.

aa in **kraal** (krɑ:l), etc.

ah in **ah** (ɑ:), **hurrah** (hurɑ:), etc.

e in **clerk** (klɑ:ək), etc.

ea in **heart** (hɑ:t), **hearth** (hɑ:θ), etc.

The sound ə: is more often heard than ɑ: in America in such words as **hearth**, **clerk**, etc. However, since the ɑ: sound is usual with us among people of the highest culture, while ə: is considered a decided vulgarism in England, the former is preferable.

Sometimes the articulation is so low and so far back that this sound becomes almost ɔ:; e.g., **father** is pronounced fɔ:ðə, etc.

With us the pronunciation of the words **mama** (məmɑ:) and **papa** (pəpɑ:) is much abused. We hear **mamə**, **papə**; **məmə**, **pəpə**; **mɑ:**, **pɑ:**; **ma:**, **pa:**; and even **mə:**, **pə:**.

ɑu

ɑu is a combination of a sound a little higher perhaps than ɑ:, and u.

It is written :

ou in **out** (aʊt), etc.

ough in **plough** (plɑʊ), etc.

ow in **coward** (kɑʊəd), **brown** (braʊn), etc.

The first element of this sound varies considerably with different speakers.

In the Eastern States and in Southern England, coupled with a raising of the initial sound to a, is observable a

tendency to the introduction of *j*; thus pound (paund) becomes pjaund; cow (kau), kjau, etc.

Among people of affectedly English speech, *ɑ:* is often allowed to take the place of *au*; *e.g.*, powers (pauəɪz) is pronounced pɑ:ɪz or pɑ:əz or pɑ:z.

A common Canadian fault is to over-round the lips before *r* and *ɹ*, so as to produce a *w* sound; *e.g.*, pronouncing flower (flau'ɹ) flauwəɹ, etc.

ɔ:

ɔ: is written :

a in **all** (ɔ:l), **bald** (bɔ:ld), **war** (wɔ:ɹ), **water** (wɔ:təɹ), **wrath** (rɔ:θ), etc.

au in **taut** (tɔ:t), etc.

augh in **caught** (kɔ:t), etc.

aw in **maw** (mɔ:), etc.

o in **off** (ɔ:f), **frost** (frɔ:st), **cloth** (klɔ:θ), etc.

oa in **broad** (brɔ:d), etc.

ough in **ought** (ɔ:t), etc.

Before *r* and *ɹ* this sound slightly shortened is generally used by people of the South of England and by many Americans, where in Canada it is more usual to employ *ɔ:*; *e.g.*, a Southern Englishman pronounces more, mɔ:ə or mɔ:, etc., while most Canadians say mɔ:ɹ, etc.

An objectionable mispronunciation with us is due to neglecting to round this vowel, so that it resembles *ɑ:* or a lengthened *ɔ*. Thus we hear wɑ:təɹ or wɔtəɹ for water (wɔ:təɹ), lɑ: for law (lə:), tɔt for taught (tɔ:t), etc., etc.

In some words *ɒ* is allowed to replace *ɔ:*, thus because (bɪkɔ:z) becomes bɪkɒz, etc.

ɒ

ɒ is written :

a in **was** (wɒz), **what** (mɒt), **quarry** (kwɒɹɪ), **equality** (ɪjkwɒlɪtɪ), etc.

au in **laudanum** (lədnəm or lɔ:dnəm), etc.

o in **not** (nɒt), **folly** (fɒli), **foreign** (fɔːrɪn), **coral** (kɒrəl), etc.

ou in **hough** (hɒk).

ow in **knowledge** (nɒlɪdʒ), etc.

A very common tendency with us is to change ɔ to ɒ: especially before **r** or **ɹ**. So **foreign** (fɔːrɪn) is pronounced fɔːrɪn or fɔːɹn; **forest** (fɔːrɪst), fɔːrɪst or fɔːɹst; **office** (ɔfis), ɔːfis; **dog** (dɒg), dɔːg; **God** (gɒd), gɔːd etc. This last word is often mispronounced gɔːd.

o too is allowed to take the place of ɔ; so **donkey** (dɒŋki) is mispronounced dɒŋki, **hovel** (hɒvəl), hɒvəl; **sovereign** (sɒvərɪn), sɒvərɪn; **was** (wɒz or wɛz), wɒz.

oi

This diphthong is compounded of a wide ɔ: and i.

oi is written :

oi in **oil** (ɔil), **turmoil** (tɜːɹmɔil), etc.

oy in **boy** (bɔi), **envoy** (envɔi), etc.

The first component of this sound is often incorrectly made narrower and higher than ɔ:, thus we hear **boy** (bɔi) pronounced almost like **bowie** (bou:ɪ), etc.

A common fault, most noticeable perhaps among the uneducated of England, though common too in America, is to use ai for this sound; e.g., **join** (dʒɔin) is mispronounced djain, etc.

o:

o: is written :

o in **ore** (oːɹ), etc.

oa in **oar** (oːɹ), etc.

oo in **door** (doːɹ), etc.

ou in **mourn** (moːɹn), **four** (foːɹ), etc.

This sound is seldom heard in the South of England unless it be in such words as **poet** (poːɪt or pouɪt), etc.;

among English-speaking people elsewhere it is the common sound before *ɹ*.

o

o is written :

ao in **Pharaoh** (fɛ:ro).

o in **obey** (obei), **protect** (protekt), **officiate** (ofɪʃieit),
hotel (hotel), **heroine** (heroin), etc.

ough in **thorough** (θɹo).

ow in **fellow** (felo), etc.

This vowel is often sounded ə, *e.g.*, əbei for obei, etc. This is an offensive mispronunciation when the vowel is terminal, *e.g.*, in window (windo), fellow (felo), etc.

ou

ou is compounded of a sound rather higher and narrower than *o*; and *u*.

ou is written :

eau in **beau** (bou), **bureau** (bjɹ:rou), etc.

eo in **yeoman** (jɹomən).

ew in **shew** (ʃou), etc.

o in **go** (gou), **omen** (ɹomen), **patrol** (pətrɹoul),
gross (grou), etc.

oa in **groan** (groun), etc.

oh in **oh** (ou), etc.

oo in **brooch** (broutʃ), etc.

ou in **soul** (soul), **mould** (mould), etc.

ough in **dough** (dou), **though** (ʃou), etc.

ow in **slow** (slou), etc.

owe in **owe** (ou), etc.

Before a vowel the final *u* of the diphthong is scarcely sounded by cultured speakers. If this sound is at all narrowed, the effect is particularly offensive. This mis-

pronunciation is often accompanied by the omission of the vowel that should follow the diphthong ; thus we hear *poum* for *poem* (*pouɪm* or *po:ɪm*), etc.

The substitution of *ɒ* for *ou* is a common fault, *e.g.*, *won't* (*wount*) is mispronounced *wɒnt* ; *home* (*houm*), *hɒm* ; *whole* (*houl*), *hɒl*, etc.

uw is sometimes wrongly allowed to take the place of *ou* ; *e.g.*, *goal* (*goul*) is mispronounced *guwl*.

Final *ou* in such words as *bureau* (*bju:rou*) is often mispronounced *o* or *ə* so that the word becomes *bju:ro* or *bju:rə*.

English people often introduce the diphthong by *e* instead of *o:*, or prefix *e* to the diphthong. Thus we hear *neu* or *neou* for *no* (*nou*), etc.

u

u is written :

o in *woman* (*wumən*), *bosom* (*buzəm*), *to* (*tu*), etc.

oo in *book* (*buk*), *foot* (*fut*), etc.

ou in *bouquet* (*bukei*), *courier* (*kuriəɪ*).

oul in *could* (*kud*), etc.

u in *hurrah* (*hurɑ:*), *pulpit* (*pulpit*), *cushion* (*kuʃən*), *put* (*put*), etc.

In the word *to*, the vowel is so short and indistinct that before a consonant it is scarcely to be distinguished from *o*. While before a consonant, *e.g.*, in such phrases as *to send* (*tə send*), etc., this may be permitted ; it is an offensive mispronunciation before a vowel or at the end of a phrase ; *e.g.*, *when to eat* (*tu ijt*), *going to* (*gouiŋ tu*), etc., are mispronounced *tə ijt*, *gouiŋ tə*, etc.

ə is also incorrectly substituted for *u* in *you* (*ju* or *juw*), *your* (*juɪ* or *ju:ɪ*) which are sometimes sounded *jə* and *jəɪ*.

The use of *ə* in *should*, *would*, etc., is of course the rule in cases where they are unstressed and rapidly uttered.

The commonest mispronunciation of *u* is the substitution of *ʊ*; thus we hear *bʊtʃəɪ* for *butcher* (*butʃəɪ*), *fʊt* for *foot* (*fut*), *bʊzəm* for *bosom* (*buzəm*), *kʊriəɪ* for *courier* (*kuriəɪ*), etc.

In some cases *uw* is substituted for *u*; ; *e.g.*, we have *buwzəm* for *bosom* (*buzəm*), *buwk* for *book* (*buk*), etc.

u:

u: is written:

eu in *pleurisy* (*plu:rist*), etc.

ew in *brewer* (*bru:əɪ*), *chewing* (*tʃu:iŋ*), etc.

o in *doer* (*du:əɪ*), *doing* (*du:iŋ*), etc.

oo in *poor* (*pu:ɹ*), *wooer* (*wu:əɪ*), etc.

ou in *your* (*ju:ɹ*), *tour* (*tu:ɹ*), etc.

u in *fluent* (*flu:ənt*), *sure* (*ʃu:ɹ*), etc.

It will be observed that this sound occurs only before vowels and the consonants *r* and *ɹ*. Its diphthongization in these cases is very objectionable: *e.g.*, in the pronunciation *puwɹ* or *puwəɹ* for *poor* (*pu:ɹ*), etc.

In affectedly English pronunciation *ɔ:* is often substituted for *u*; ; *e.g.*, *surely* (*ʃu:əlɪ*) is mispronounced *ʃɔ:əlɪ* or *ʃɔ:lɪ*, etc.

Occasionally *au* is incorrectly used for *u*: *e.g.*, *tourist* (*tu:rist*) is mispronounced *taurist*, etc.

ju:

ju: is written:

eu in the common English pronunciation of *connoisseur* (*kənɪsju:ɹ* or *kənɪsə:ɹ*).

ew in *fewer* (*fju:əɪ*), etc.

iew in *viewer* (*vju:əɪ*), etc.

u in *pure* (*pju:ɹ*), *dual* (*dju:əl*), etc.

A very common mistake is the omission of the *j* sound in words like *dual* (*dju:əl*), pronouncing them *du:əl*, etc.

uw

There is some difference of opinion among phoneticians as to the final element of this diphthong, some regarding it as u, others as w ; with us it is certainly usually consonantal.

uw is written :

eu in rheumatism (ruwmətiz'm), etc.

ew in Jew (dʒuw), chew (tʃuw), etc.

o in do (duw), who (huw), etc.

oe in canoe (kənuw), shoe (ʃuw), etc.

oo in boot (buwt), etc.

ou in youth (juwθ) route (ruwt), etc.

u in rumour (ruwmə), yule (juwl), etc.

ui in fruit (fruwt), juice (dʒuws), etc.

A very common error in the utterance of this sound is to shorten it to u, so room (ruwm) is mispronounced rum, soup (suwp), sup, etc.

Another fault is the change to əu in route (ruwt), accoutre (əkəwtə), etc., which are mispronounced raut, əkautə, etc.

In soot (suwt), ʊ is sometimes used for uw, so that the word is mispronounced sɒt.

In Scotland and the North of England this sound is not usually diphthongized : thus food (fuwd) is pronounced fu:d, etc.

juw

juw is written :

eau in beauty (bjuwt), etc.

eu in feud (fjuwd), etc.

ew in dew (djuw), etc.

ieu in adieu (ədjuw), etc.

iew in view (vjuw), etc.

u in usage (juwzɪdʒ), duke (djuwk), volume (vɒljuwm), etc.

ui in nuisance (njuwsəns), suit (sjuwt), etc.

In America this sound is much less widely used than in England. It is almost always replaced by uw after l and s, thus blue (bljuw), suit (sjuwt), etc., are often pronounced by people of culture bluw, suwt, etc. After d, t, n and θ however, juw only can be regarded as permissible, thus stuwdənt for student (stjuwdənt) duw for due (djuw), nuwz for news (njuwz), etc., are serious mispronunciations.

LAWS OF EXPRESSION—PHONETIC SYNTAX.

We have now to consider briefly the second part of our theme, the art of using words so as to make them effective vehicles for the expression of thought and feeling. This demands training of the organs of speech as well as power to comprehend the thought, and to become susceptible to the emotional states to which expression is to be given. Thought and feeling are so closely allied with their correct and forcible expression, that the consciousness of making a statement effectively quickens brain and heart. Thus gifted speakers soar upon the wings of their own words to the highest flights of oratory; and great readers and actors, and through them their hearers, attain insight into what is often at once brightest and most elusive in literature. Hence intellectual power and oral expression are to a certain degree interdependent. The question of the cultivation of the former lies beyond the scope of this work; but the laws governing the latter may be stated and the mode of their operation considered.

Apart from the individual characteristics of speech sounds as mere vocables, they have three classes of relative attributes, that is, of attributes which pertain to their *Syntactical attributes of Speech Sounds*.

Classes. use in the expression of thought. Of these the first are associated with time, the second with energy of utterance, and the third with changes in the condition of the speech organs or peculiarities in the mode of their formation.

Time. Under the first head we have to consider rate and pause ; under the second, loudness or stress, and clearness ; and under the third, pitch, inflection and tone, the latter term embracing full tone, thin tone, whisper, pure tone, wheeze, guttural and nasality.

Energy.

Condition of the Speech Organs.

Sub-divisions.

Rate. A proper variation of the rate of utterance is one of the most important principles of elocution ; first, in connection with varying manifestations of feeling ; and secondly, in aiding to give proper relative value to our words and phrases. In the expression of emotional states, the rule is that excited feelings find vent in rapid utterance, while in grave or sad moods the rate of speech is slow. With regard to the perspective of our words and phrases, important ideas are brought to the foreground by slow and energetic enunciation, while what is comparatively insignificant is relegated to a subordinate position by a more hurried utterance. A common fault in reading is an unvaryingly rapid movement, generally accompanied by a slovenly pronunciation. It is very often the case, too, that readers fail to apportion the time given to the different parts of a statement in accordance with their relative weight of significance.

Expressing Feeling.

Aiding Clearness.

Faults.

Pauses : Pauses may be divided into two classes : those that concern the intelligibility of speech, and those that add to its impressiveness. To the former class belong (1) pauses before and after parenthetical expressions or appositives (see page 67, l. 17) ; (2) before a predicate if the subject has attributes (page 67, l. 6) ; (3) between the parts of sentences that act as modifiers of the same word (page 67, l. 4) ; and (4) when there is an inversion or an ellipsis (p. 67, l. 3, and p. 70, l. 30). In the second class we have (1) the pause that usually follows an emphatic word (p. 67, l. 23) ; and (2) the lengthened pause that sometimes

For Intelligibility.

For Impressiveness.

gives effect to words that follow, or that prepares for a change in the thought by holding us in suspense until the utterance is made (page 67, l. 6). In reading, the punctuation marks serve as partial guides for nearly all these pauses, but the skill of the reader is shown by properly varying their duration with different turns of thought and by appropriately introducing pauses not indicated by the punctuation. *Punctuation Marks.*

The terms loudness and stress designate the effect of the efforts by which the breath-stream is made to issue from the lungs. They are of course relative terms. The former is usually applied to the utterance of phrases or sentences, constituting in connection with energy of articulation the quality of speech known as force; while the use of the latter is generally restricted to words or parts of words. In this sense of the term there are three divisions of stress: (1) emphasis, or stress upon whole words; (2) accent, or stress upon those syllables of words of the pronunciation of which this stress is a constant feature; and (3) a varying stress in the utterance of the syllable itself. Of the last form it is necessary to note three manifestations: (1) initial or diminishing stress; (2) final or increasing stress; and (3) level stress. These again may be compounded, so that we may have increasing and diminishing or median stress, and diminishing and increasing stress. A rapidly intermittent stress is called a tremor. All variations of stress are usually accompanied by differences of pitch, the pitch rising as the stress increases. *Loudness and Stress.*
Distinction.
Divisions of Stress.
Sub-divisions.
Tremor.
Association with Pitch.

Loudness may be observed in connection with the expression of any active violent passion, such as anger; and in the utterance of commands. In reading, while a deficiency of this quality is to be avoided, its excess to the degree of any straining of the voice is still more objectionable. *Effect of Loudness.*
Faults.

Emphasis marks (1) words that stand in contrast to one another (see page 67, l. 18); (2) relational words that *Uses of Emphasis.*

anticipate or follow a clause of explanation (page 67, ll. 29 and 23); and (3) words important because they express deep feeling or weighty ideas (page 67, l. 3). No fault more strikingly betrays lack of appreciation of an author's meaning than misplaced emphasis in reading. An instance of this often occurs in reading an adjective and a noun when the two together express an idea which it is expedient to make prominent. Thus the words "a good man," used to designate the person of whom goodness is an attribute, rather than to call attention to the quality itself in contradistinction to some other quality which might be possessed, are misread by strongly emphasizing the adjective and leaving the noun unstressed, a slight pause perhaps intervening between them, instead of grouping the two words and carrying the stress over slightly to the noun. The former mode of reading would of course be correct if the adjective expressed an idea of contrast, for example, in rebuttal of a statement that the man was bad.

*Use of
Accent.*

Accent belongs mainly to the pronunciation of words apart from their connection with one another in the expression of thought. In so far as it serves to differentiate the meaning of words which have otherwise the same sound, its consideration has place in connection with phonetic syntax; but when we analyse pairs of words that seem to belong to this class, we find that there is nearly always a difference in their sounds, thus *prôduce* ('prɒdjuws), the noun, is distinguished from *pro'duce* (pro'djuws), the verb, by a change of vowel in the initial syllable, as well as by the change of accent. On the tendency to alternate accented and unaccented syllables depends the rhythm of our speech, this rhythm regulated and conventionalized, giving poetry its distinctive form. One of the commonest mistakes in reading poetry is to make the rhythm too apparent, so that, especially when, as is usually the case, this fault is accompanied by uniformity of inflection, of pause and of rate, it produces a monotonous sing-song.

Rhythm.

Poetry.

Faults.

The employment of initial, final or level stress is largely one of national habit, the general custom among Teutonic peoples being to use initial stress, this tendency being very marked in American speech. The stress, however, varies with the character of the feelings expressed ; final stress being often employed, for example, in brief utterances of anger or impatience ; and level stress in calls to attract attention. Median stress is suited to the utterance of sublime thoughts. In excess it degenerates into the unpleasant affectation called "mouthing." Compound stress, usually with a marked change of pitch, serves to express scorn, contempt and similar feelings ; while the tremor manifests itself in the speech of the physically infirm, or of those moved by grief or some other form of excitement that overcomes self-control.

*Initial,
Final, and
Level Stress.*

*National
Habit.*

*Expressing
Feeling.*

Final Stress

Median.

Compound.

Tremor.

What is called distinctness of utterance is the result of energetic action of the organs of articulation ; indistinctness is its opposite. While all speech, especially all reading, should be marked by distinctness of articulation, the effort should not be apparent unless great force is to be manifested. In comparison with other European languages, indistinctness is a general characteristic of English speech, the Highland Scotch and the Welsh, I think, being the only speakers of our language whose articulation is generally clear. The defect has varying manifestations among different sections of the race. Englishmen, for example, often mumble their consonants, but pronounce their vowels with a fair degree of clearness. Canadians, on the other hand, too frequently grind out those consonants which they make heard, but elide, shorten and, where possible, consonantize their vowels. The articulation of the people of the United States resembles that of Canadians, but is usually easier and slower, sometimes degenerating into a drawl. The common tendency of English-speaking people to magnify stress at the expense of articulation, so that all but the stressed syllables lose their distinctive form or disappear, is very marked in American speech : thus, *e.g.*, the word

*Distinctness
and Indis-
tinctness.*

*National
Characteris-
tics.*

*Highland
Scotch and
Welsh.*

English.

Canadians.

*People of the
United
States.*

American (əmerikən) becomes 'mæk'n ; gentleman (dʒent'lmən), dʒen'm, etc.

Pitch.

By pitch is meant the relative heights of sounds as indicated by the musical scale. Pitch depends upon the frequency of the vibrations of the vocal chords, and this frequency of vibration upon their length or tenseness.

How Modified.

Pitch and Inflection.

The degree of tenseness maintained in the whole utterance causes what is generally called the pitch at which the words are spoken ; while the upward or downward glides resulting from gradually varying the tenseness as portions of a statement are uttered, constitute what is known as inflection. Fitting changes in the height of our tones conduce to melody of speech. No vocal exercises are more important than those that tend to remedy the hard inflexibility of tone so common among us. Such exercises should begin with singing the notes of the scale, so that differences in pitch may be recognized, then should come reading with varying pitch, and finally practice in inflectional glides of all kinds, and of all degrees within the compass of the voice.

Effect of Changes.

Remedy for Defects.

Differences of Pitch.

Differences of pitch admit of infinite gradations, but it is sufficient to mark five degrees : high, low, median, very high and very low. They are manifested in connection with varying emotional states, high pitch expressing anger, alarm, or any form of excitement (see page 69, l. 27), while grave feelings find utterance in low tones (page 72, ll. 8-10).

Manifesting Emotion.

Varieties of Inflection.

Inflectional glides may vary from any one pitch to any other. As with pitch, however, it is sufficient to note five modes : rise, fall, level or sustained tone, high rise and low fall. Inflections have the two-fold function of showing the connection or the character of the thought, and of expressing emotions. With regard to the former, the rule is that the voice falls at the close of a complete statement, whether it be assertive, or in the form of a question that does not require a direct reply ; while the rising

Function.

Rules for Use.

Falling Inflection.

inflection or level tone is used at the close (1) of dependent statements which precede principal ones (page 67, l. 22), *Rising or Level.* and (2) of questions requiring a direct answer (page 69, l. 7). A low fall accompanies positiveness of statement *Low Fall.* (page 72, l. 10), and a high rise some feeling like doubt or *High Rise.* surprise (page 69, l. 12). The falling and rising inflection may express warning or doubt (page 71, l. 27), and the *Falling and Rising.* rising and falling, scorn, contempt, or irony (page 70, l. 2). The higher the rise and the lower the fall, the stronger is *Rising and Falling.* the emotional effect.

Among English people there is often a tendency to use *Faults.* inflection too much ; with the people of this continent it is rather the reverse. The commonest violation of the laws of inflection in reading is allowing the voice to fall monotonously at the end of every clause or phrase. This is a fault which it is difficult to correct, as is the kindred one of reading poetry with the same inflections in successive lines or groups of lines. The victims of these bad habits are often themselves unconscious of their weaknesses, and are nearly always at first incapable of overcoming them. Exercises in glides, and patient insistence *Remedies.* upon the utmost degree of correctness attainable, are means of remedying these defects.

In mere breathing, the glottis is open and the vocal chords *Breathed Sounds.* relaxed, so that sound can be produced only by the friction of the breath in the nose, mouth, etc. Articulate sounds thus formed are properly called breathed sounds, but are popularly confounded with whispers. They are used to express secrecy and kindred feelings (page 69, l. 11).

Voice is produced by the vibration of the vocal chords, *Voice.* the more completely the chords vibrate, the fuller being the tones produced. What is called "full tone" is the *Full Tone.* result of closing the glottis and allowing the breath to pass through only in puffs, so that a large portion of the area of the vocal chords is made to vibrate. Very full tones are called, from a mistaken idea of their origin,

Chest Tones. "chest tones." In ordinary speech, the chords are merely brought together, so that only their edges vibrate, the wider the opening between them and the narrower the vibrating edge, the "thinner" being the tone. When this thinness exists to a marked degree, we have what is

Thin Tone. unscientifically called a "head-tone," and if it be extreme, a "falsetto." Differences of tone may be constant characteristics of speech, or they may be assumed as occasion demands. Thus full tones should usually be employed in reading, or in speaking to a large audience; and chest tones when the thought rises to the pitch of grandeur or sublimity (page 72, l. 8). The head-tone or even the falsetto may be heard in the utterance of rage, terror, violent grief or other highly excited feelings (page 69, ll. 27 and 28).

Head Tones.

Falsetto.

Uses of Different Tones.

Full Tones.

Chest Tones.

Head Tones

Whisper. Whisper is produced by drawing together the vocal chords as air is emitted from the lungs, but not allowing their edges to vibrate. In ordinary speech the whisper proper is seldom heard, what are generally called whispers being merely breathed sounds. Whisper may be noticed in the utterances of subdued excitement (page 69, l. 3).

Use of Whisper.

Purity of Tone. Purity of tone depends upon the action of the super-glottal organs. Constriction of the cartilages of the larynx above the glottis results in the disagreeable whistling quality which we call a "wheeze." Insufficient depression of the back of the tongue, and failure to open the back of the mouth induces the hoarse quacking

Wheeze. sounds that we know as "guttural." Allowing the soft palate to remain in a neutral position, so that it does not exclude the out-going air from the nasal passages, as should be the case in the utterance of all sounds except m, n and ŋ, leads to the twang called "nasality." All these impurities are manifested as national and individual peculiarities of speech. They may result from bad example or from physical defects; thus excessive corpulency and other diseases that affect the throat, lead to wheeziness; a very thick tongue helps to induce guttural-

Gutturality.

Nasality.

Causes.

ity ; and the inflammation of the soft palate and adjacent portions of the pharynx that usually accompanies a catarrh, nasality. As national peculiarities, wheeziness is perhaps more common with the Scotch than with any other English-speaking race, guttural-ity is a very prevalent defect among Canadians, and general nasality is one of the distinguishing characteristics of the speech of the people of the United States, particularly of the uneducated classes in the East. It is a defect, too, from which Canadians are by no means free. Since these faults are generally ingrained by the habits of a lifetime, their correction demands unremitting care and effort, besides a knowledge of the physical conditions which induce them.

National Peculiarities.

Remedies.

PART II.

PHONETIC TRANSCRIPTIONS.

ðə deθ bed.

• wij wətʃt həɪ ˈbrijðɪŋ θruw ðə naɪt ˘,
 həɪ ˈbrijðɪŋ ː sɔːft ɛnd l ou ˘,
 az ɪn həɪ brest ː ðə ˈweɪv ɒv ˈlaɪf ˘˘
 kept hɪjvɪŋ tuw ɛnd frou ˘.

• sou ˈsaɪləntliː wij sɪjmd tu spɪjk, ˘
 sou ˈslouliː ː muwvd əbaʊt, ˘
 ɛz wij ɛd lent həɪ ˈhɑːf ˈaʊɪ ˈpauˈɪz ˘˘
 tu ɪjk ˈhəɪ ˈlɪvɪŋ aʊt ˘.

• aʊɪ verɪ ˈhoups ː bɪlaɪd aʊɪ ˈfiːɪz, ˘
 aʊɪ ˈfiːɪz ː aʊɪ ˈhoups ː bɪlaɪd ˘ ˘
 wij θɔːt həɪ ˈdaɪŋ ˘˘ ː mɛn ʃi slept ˘,
 ɛnd ˈslɪjpiŋ ˘˘ ː ˘˘ mɛn ʃi daɪd ˘.

˘˘ ˌfɔːɪ ː mɛn ðə moːɪn keɪm ː ˌdɪm ː ɛnd ˌsɑd ˘˘,
 ɛnd ˌtʃɪl wɪð ɛɪli ʃaʊˈɪz ˘˘,
 həɪ kʌaɪət aɪlɪdz ˈklouzd ˘˘ — ʃɪj həd
 ˌɛnəðəɪ moːɪn ðən ˈaʊɪz ˘˘.

T. Hood.

ðə lɔ:s əv ðə 'bə:əkənhed\.

səpouzɪ tu bi təuld : bai ə souldʒə huw
səvaɪvd\.

^{ch}rait ən au: fləp k : ðə krimzən sɒn went daun\ ;
ðə dijp sij : rould əraund : in da:ək rɪpouz\ ;
men, 'laɪk ðə 'waɪld 'ʃrijk : frəm sɒm kaptju:ɪd
taun, —
ə 'krai əv 'wɪmɪn : rouz\.

'ðə staut ʃɪp 'bə:əkənhed , lei 'hɑ:ɪd ənd 'fa:st\ ,
kɔ:t wiðaut houp — , ʊpən ə hid'n rək\ ;
hɜ: tɪmbə:z "θrɪld əz "nə:ɪvz\ , men θruw ðəm , pɑ:st
ðə spɪrɪt əv ðat 'ʃɔk\.

°and evə — , ɫaɪk beɪs kau'ɪdz — , huw li:v ðe:ɪ rəpks
in deɪndʒəz au: — , bɪfɔ: ðə 'rɒʃ əv stɪjl, —
drɪftɪd əwei , dɪzɔ:ɪdəlɪ , ðə pləpks\ ,
frəm ʊndə'nɪθ hɜ: kɪjl\.

°sou 'ka:m , ði ɛ:ɪ, — sou 'ka:m ənd 'stɪl , ðə flʊd, —
^{ch}ðat , ləu daun in ɪts bljuw trænsljuwsɪnt glɑ:s ,
wɪj sɔ: ðə greɪt 'fi:ɪs 'fɪʃ , ɫðət 'θe:ɪst fɜ: 'blʊd\ ,
pɑ:s 'sləulɪ\ || ðen 'rɪj pɑ:s\.

'ðei , tərɪd — , ðə 'weɪvz , tərɪd — , fɔ:ɪ ðe:ɪ 'preɪ\ !
ðə sij tɔ:ənd wɒn kli:ɪ smail\ ! °ɫaɪk θɪpʒ
əsli:p —

ðouz 'da:ək 'ʃeɪpʒ , in ði eɪʒju: sɪləns lei\ ,
əz 'kmaɪət , əz ðə 'dɪjp\.

'ðən əmidst 'ouθ, ənd 'pre:ɪ̯, ənd 'rɒʃ, ənd 'rek̃,
 °feint skrijmz̃, feint kæstjənz̃, weitiŋ nou rɪplaĩ
 'aʊ kə:ɪnəl, geiv ðə wə:ɪd̃, ,^{ch}ənd ən ðə dek̃,
 fo:ɪmd ʊs in laɪñ, ,^ltu daĩ.

'^ltu 'dai!—tæz 'hɑ:ɪd, °mailst ðə slijk ouʃən gloud
 bɪnɪjθ ə skai əz fɛ:r əz sʊmə flau'ɪz̃:--
 'f>ɔ:l, tu ðə >bouts̃! kraid wɒñ:—°hij wɔz,
 'θaŋk gɒd,
 °nou ofisər əv aʊɪz̃!

aʊr ɪŋɡlɪʃ 'hɑ:ɪts bijt 'truw̃:—'wij wud nɒt 'stə:ɪ̃:
 ðat beɪs əpijl, wij 'hɑ:ɪd, bʊt 'hijdɪd nɒt̃:
 ən land, ən 'sɪj, wɪ had aʊ kɒləɪz̃', 'sɛɪ̃,
 'tu kɪj wɪðaut ə 'spɒt̃!

'ðei 'ʃal nɒt seĩ', 'in ɪŋɡlənd̃, 'ðæt wi fɔ:t
 wið ʃeɪmfʊl strepθ̃, ʊnənəd laɪf tu sɪjk̃;
 ɪntu mɪjn seɪftɪ̃',^l 'mɪjn dɪzəntəɪz̃, brɒ:t̃,
 baɪ trɑmpɪŋ daʊn ðə wɪjk̃.

sou wij meɪd wɪmɪn wið ðɛ:ɪ tʃɪldrən, goũ,
 ði o:'ɪz pleɪ bæk, əɡeñ, ənd jət əɡeñ;
^lmailst, 'ɪnʃ baɪ ɪnʃ, ðə draʊnɪŋ ʃɪp sɑŋk loũ
 stɪl ʊndər stedfɛst məñ.

—Mɒt fɒloz̃, mai rɪkɔ:l̃!—ðə breɪv huw daɪd̃,
 daɪd wiðaut flɪnʃɪŋ, ɪn ðə blɒdɪ sɛ:ɪf̃,
^l'ðei sɪljp əz 'wel̃, bɪnɪjθ ðat pə:ɪpəl taɪd̃,
 əz 'ʊðəɪz̃ ʊndər tɛ:ɪf̃:—

^l'ðei sɪljp əz 'wel̃! and, ^{ch}raʊzd frəm ðɛ:ɪ waɪld
 greɪṽ,

wɛ:ɪŋ ðɛ:ɪ wuʊndz laɪk stɑ:ɪz̃, ʃal raɪz əɡeñ,
 dʒɔɪnt ɛ:ɪz wið kraɪst̃, bɪkɔ:z ðei blɛd̃, tu seɪv
 hɪz wɪjk wɒnz̃, nɒt ɪn veɪñ.

tu ə skailɑ:ʌk.

°heil tu ðij, blaið spirit!

bə:ɪd ðau nevəɪ wɛ:ɪt˘,

ðat frəm hev'n, ɔ:ɪ ni:r it

pɔ:rɪst ðai ful hɑ:ɪt—

in prɒfjuws streɪnz, əv ʊnpri:jmediteɪtɪd ɑ:ɪt.

hai'ɪ stɪl ɒnd hai'ɪ

frəm ði ɛ:ɪθ ðau sprɪjɪst,

laɪk ə klaʊd əv fai'ɪ

ðə bljuw dɪjp, ðau wɪjɪst;

ən sɪjɪ stɪl dʌst so:ɪ, ən so:rɪj evəɪ sɪjɪst.

in ðə goʊld'n laɪtnɪj

əv ðə sɒŋkən sɒn—

ɔ:ɪ mɪtʃ klaʊdz ɛɪ braɪtnɪj˘,

ðau dʌst flaut ɒnd rɒn,

laɪk ən ʊnbədɪd dʒəɪ huwz reɪs ɪz dʒɒst bɪŋɒn.

°ðə peɪl pə:ɪp'l ɪjv'n

melts əraʊnd ðai flait;

°laɪk ə stɑ:r əv hev'n

in ðə brɔ:d deɪlaɪt

ðau ɑ:ɪt ʊnsɪjn, bʊt jət aɪ hi:ɪ ðai ʃrɪl dɪlaɪt!

kɪjn ɛz ɑ:ɪ ði ərouz

əv ðat sɪlvəɪ sfi:ɪ

huwz ɪntens lɑmp nɑrouz

in ðə maɪt dɔ:n kli:ɪ,

ʊntɪl wɪj hɑ:ɪdlɪ 'sɪj, wɪj 'fɪjl ðət ɪt ɪz ni:ɪ.

o:l ði ɔ:ɹθ ənd ɛ:ɹ

wið ðai vɔis iz laud,

az , mən naɪt iz bɛ:ɹ,

frəm wɒn lounli klaud

ðə muwn reinz aut hæɹ biɹmz, ənd hev'n iz ɔuvəɹ-
floud.

ɹət ðau ɑ:ɹt , wiɹ nou nət ;

ɹət iz moust laik ðij ' ?

frəm reinbou klaudz , ðɛ:ɹ flou nət

drɔps sou brait tu siɹ

az , frəm ðai prezəns, ʃau'ɹz ə rein əv meloði :

laik ə pɔ:ɹt hid'n

in ðə laɪt əv θɔ:t,

siɹiɹ himz ɒnbid'n —

til ðə wɛ:ɹld iz rɔ:t

tu simpəθi , wið houps ənd fi:ɹz it hiɹdiɹd nət :

laik ə hai bɔ:ɹn meid'n

in ə pələs tau'ɹ,

suwðiɹ hæɹ lɒv-leid'n

soul , in siɹkriɹt auɹ ,

wið mjuwsik sɹiɹt əz lɒv, miɹʃ ɔuvəɹflouz hæɹ bau'ɹ:

laik ə glou-wɛ:ɹm gould'n

in ə dəl əv djuw,

skat'riɹ ɒnbihould'n

its ɛ:i:riəl hjuw

əmɒɹɹ ðə flau'ɹz ənd gra:s miɹʃ skriɹn it frəm ðə vjuw :

laik ə rouz ɹmbau'ɹd

in its oun griɹn liɹvz,

bai wɛ:ɹm windz diɹflau'ɹd,

til ðə sent it giɹvz

meiks feint , wið tuw mɒtʃ sɹiɹt , ðiɹz hevɹ-wiɹɹd θiɹvz:

saund əv və:ɪnəl ʃau'ɪz
 ɒn ðə tʌɪŋkliŋ grɑ:s,
 rein-əweik'nd flau'ɪz,
 ɔ:l ðæt evəɪ wəz
 dʒoɪəs ən kli:r ənd freʃ ðai mjuwzɪk dʌθ səɪpɑ:s.

tɪtʃ ʊs, sprait ɔ:l bæ:ɪd,
 mət smɪjt θɔ:ts əɪ ðain:
 ai hæv nevəɪ hæ:ɪd
 preɪz əv lʌv ɔ:l wain
 ðæt pantiɪd fo:ʌθ ə flʌd əv raptju:ɪ , sou divain.

kɔ:rəs haɪmɪni:əl
 ɔ:l traɪnɪfəl tʃa:nt ,
 matʃt wið ðain , wud biʒ ɔ:l
 bʌt ən emtɪ vɔ:nt—
 ə θɪŋ , mɛ:ɪn wiʒ fiʒl ðɛ:r ɪz sʌm hɪd'n wɒnt.

mət əbdʒɪkts ɑ:l ðə fauntɪnz
 əv ðai hapi streɪn ?
 mət fiʒldz ɔ:l weɪvz ɔ:l mauntɪnz,
 mət ʃeɪps əv əkai ɔ:l pleɪn ?
 mət lʌv əv ðain ʌn kaɪnd ? mət ɪgnərəns əv peɪn ?

wið ðai kli:ɪ kiʒn dʒoɪəns
 lɑŋgwəɪ kənət biʒ.
 ʃado əv ənɔɪəns
 nevəɪ keɪm ni:ɪ ðɪʒ:
 ðau lʌvɪst ; bʌt nɛ:ɪ njuw lʌvz sɑd sətaɪətɪ.

weɪkiŋ ɔ:r əsliʒp,
 ðau əv deθ mʌst diʒm
 θɪŋz mo:ɪ truw ən diʒp
 ðæn wiʒ mo:ətəlz driʒm.
 ɔ:l hau kud ðai nouts fləʊ ɪn sʌtʃ ə kristəl striʒm ?

wij luk bɪfɔ:r ɐnd a:ftə,
 ɐn pain fə:ɪ mət iz nət:
 əu sɪnsɪ:rɪst lə:ftə
 wɪð sʌm peɪn iz frɔ:t;
 əu 'sæɪjtɪst səŋz ə:ɪ ðəʊz ðət tel əv 'sædɪst θɔ:t.

jet ɪf wij kud skɔ:ɪn
 heɪt, ɐnd praɪd, ɐnd fɪ:ɪ;
 ɪf wij wə ʰɪŋz bo:ɪn
 nət tu ʃəd ə ti:ɪ,
 aɪ nou nət haʊ ðaɪ dʒəɪ wi: evəɪ kud 'kʌm 'ni:ɪ.

betə ðən ɔ:l meɪju:ɪz
 əv dɪləɪtful saʊnd[—],
 betə ðən ɔ:l treɪju:ɪz
 ðət ɪn buks əɪ faʊnd[—],
 ðaɪ skɪl tu pɔ:ɪt wɛ:ɪ, ðəʊ skɔ:ɪnər əv ðə graʊnd!

tɪtʃ mi ha:f ðə glædnɪs
 ðət ðaɪ breɪn mʌst nou',
 sʌtʃ ha:ʌmounɪəs mædnɪs
 frəm maɪ lɪps wʊd fləʊ[—],
 ðə 'wɛ:ɪld ʃʊd lɪs'n ðən, əz 'aɪ əm lɪs'nɪŋ 'naʊ.

ðə la:st tʃɑ:ɹɪdʒ əv ðə frɛnʃ

ət wə:təʊw.

ʔən keim ðə mə:ɹlwind[—], laik ðə la:st[—]
 bʊt ˈfi:əsɪst smɪjp əv tempɪst bla:st[—]
 ʔən keim ðə mə:ɹlwind—stɪjl glijnz brouk
 laik laitnɪŋ θruw ðə rouliŋ smouk;
 ðə wə:ɹ wəz weikt ɛnjuw[˘],
 θrij hʌndrɪd kənən mɑuðz ro:ɹd laud[˘],
 and frəm ðɛ:ɹ θrouts, wið flaʃ ɛn klaud[—],
 ðɛ:ɹ ʃau'ɹz əv ai'ɹn θruw[˘].
 bɪnɪjθ ðɛ:ɹ fai'r in ful kəri:ɹ,
 ˈrɒʃt ʔn, ðə pɒnd'rɛs kmi:rəsi:ɹ,
 ðə la:nseɹ kɑutʃt hiz ruwθlɪs spi:ɹ,
 ɛnd hɒrɪŋ əz tu hævək ni:ɹ,
 ðə kouho:ɹts ɪjg'ɹz fluw.
 in wɒn dɑ:ɹk tɔrɪnt, brɔ:d ɛnd strɔp,
 ði ɛdvɑ:nsɪŋ ɛnset rould ɛləp,
 fɔ:ɹθ hɑ:ɹbɪndʒɔrd bɑi fi:əs ɛkleim,
 ðæt, frəm ðə ʃraud əv smouk ɛnd fleim,
 piɹld ˈwaɪldlɪ ði ˈɪmpi:riəl ˈneim.

bʊt ʔn ðə britɪʃ hɑ:ɹt wɛɹ lɔ:st
 ðə terəɹz əv ðə tʃɑ:ɹɪdʒɪŋ houst;
 fɔ:ɹ nɒt ɛn ai ðə sto:ɹm ðæt vjuwd
 tʃeɪndʒd ɪts praud glɑ:ns əv fɔ:ɹtɪtjuwd:
 nɔ:ɹ wəz wɒn fɔ:ɹwɔrd futstep steɪd,
 ɹəz drɔpt ðə daɪŋ ɛn ðə ded,
 ˈfɑ:st ɛz ðɛ:ɹ rəŋks ðə θʊndəɹz tɛ:ɹ,
 fɑ:st ðei rɪnjuwd ɪjtʃ sɛrɪd skʌɛ:ɹ,
 ɛnd ʔn ðə wuwndɪd ɛn ðə sleɪn

klouzd ðe:ɹ diminiʃt failz əgen˘,
 til frəm ðe:ɹ lain skɛ:ɹs spi:ɹz leŋθs θrij,
 ɪmə:ɹdʒiŋ frəm ðə smouk, ðei sij
 ˈhelmɪt ən ˈpluwm ən ˈpanoplɪ˘,—

ðən weikt ðe:ɹ faiˈr ət wɒns˘!
 ijtʃ mɒskɪti:ɹz rɪvɒlviŋ nəl
 əz fa:st, əz regjuwləɹli fel˘,
 ez mən ðei praktis, tu displei
 ðe:ɹ disiplin, ən festəl dei.

ðən ˈdɑ:n went helm ənd la:ns˘,
 ˈdaun wɛɹ ði iŋɡˈl bənəɹz sent˘,
 daun, riŋliŋ, stɪdz ənd raɪdɹz went˘,
 kɔ:ɹslɪts wɛɹ pi:ɹst˘, ənd penənz rent˘;

and, tu ɔ:ɡment ðə frei˘,
 miɹld ful əɡenst ðe:ɹ stɑɡˈriŋ flɑŋks˘,—
 ði iŋɡliʃ ho:ɹsmənz fɔumiŋ rɑŋks
 fɔ:ɹst ðe:ɹ rɪzɪstlɪs wei˘.

°ðən, tu ðə mɒskɪt nəl, sɒksɪjdz˘—
 ˈðə ˈklaʃ əv ˈso:ɹdz˘—ðə nei əv stɪdz˘.—

°az plaiʒ ðə smiθ hiz klapiŋ treɪd˘,
 ˈəɡenst ðə kmi:rəs rɑŋ ðə bleɪd˘;

ənd maɪl əmɪd ðe:ɹ klɔus ɔrei
 ðə wel-sə:ɹvd kənən rent ðe:ɹ wei˘,
 ənd maɪl əmɪd ðe:ɹ skatəɹd bænd
 reɪdzd ðə fi:ɹs raɪdɹz blɒdɪ brænd˘,
 rɪkɔɪld ɪn kɔmən raʊt ənd fi:ɹ˘

la:nsɔr ən ɡɑ:ɹd ən kmi:rəsi:ɹ˘,
 ho:ɹsmən ənd fut˘,—ə mɪŋɡˈld hoʊst˘!

ˌðe:ɹ lijdɹz fɔ:lˈn˘,—ðe:ɹ stændɹdz lɔ:st˘.]

deivid kəpəʃɪjld ənd ðə weɪtə.

"iz ðat ðə lit'l dʒen'l'm frəm blundəsteoun?"*

"jes, məm," ai sed.

"wət naim?" ɪŋkmaɪnd ðə leidɪ.

"kəpəʃɪjld, məm," ai sed.

"ðat weount dɪuw," ritə:nd ðə leidɪ, "neoubədiz dinə z paid fər i:ə in ðat naim."

"iz it mə:dstoun, mam?" ai sed.

"if jo ə mə:stə mə:dstoun," sed ðə leidɪ, wɑ:i d jə geou n giv ənuðə naim, fə:st?"

ai ɪkspleind tu ðə leidɪ hau it wəz, huw ðen rap ən kə:ld aut, "wiljəm ʃeu ð kəfɪ rɪuwm!" ʊpən mitʃ ə weɪtə keim rənɪŋ aut əv ə kitʃɪn ən ði əposits aid əv ðə ʒɑ:nd tə ʃou it, ən sijmd ə gud dijl səɪpraɪzd mən i wəz ounlɪ tə ʃou it tu mij.

it wəz ə lɑ:ndʒ ləŋ ruwm wið sʌm lɑ:ndʒ maps in it. ai daʊt if ai kud əv felt mʌtʃ streɪndʒəz if ðə maps əd bin ri:əl fərɪn kɒntri:z, ənd ai kɑ:st əwei in ðə mid'l əv ðəm. ai felt it wəz teikiŋ ə libərtɪ tu sit daʊn, wið mai kap in mai hand, ən ðə kə:ənər əv ðə tʃɛ:ɹ ni:rɪst ðə do:ɹ; ənd mən ðə weɪtə leid ə klə:θ ən pə:ɪpəs fər mij, ən put ə set əv kɑ:stə:z ən it, ai θɪŋk ai mʌst əv tə:nd red ɔ:l ɒuvəz wið mədɪstɪ.

hij brə:t mi sʌm tʃəps ən vedʒɪtəb'lz ən tuk ðə kɒvə:z ɔ:f in sɒtʃ ə baʊnsɪŋ manəz ðət ai wəz əfreɪd ai mʌst əv giv'n im sʌm ofens. bʌt i greɪtlɪ rɪlɪjvd mai maɪnd baɪ putɪŋ ə tʃɛ:ɹ fər mi ət ðə teɪb'l, ənd seɪɪŋ verɪ afəblɪ: "nau sɪksfʊt! kum on."

ai θaŋkt im ən tuk mai sɪjt ət ðə bo:rd, bʌt faʊnd it ɪks-trɪjmlɪ dɪfɪkəlt tu hand'l mai naɪf ənd fo:ɹk wið enɪθɪŋ laɪk deksterɪtɪ ɔ:ɹ tu əvɔɪd splaʃɪŋ maiself wið ðə greɪvɪ maɪl hij

*I have taken the liberty of making the landlady and the waiter speak like two cockneys, the peculiarities of whose pronunciation I have tried to analyse.

wəz stændɪŋ əpəzɪt, stɛːrɪŋ sɒu hɑːəd ən meɪkɪŋ mi blɒʃ ɪn ðə maʊst dredfʊl mənəɪ evrɪ taɪm aɪ kɔːt ɪz aɪ. ɑːftə wɒtʃɪŋ mi ɪntə ðə sekənd tʃɒp, hɪj sed :

“ðəz ɑːf ə paɪnt v aɪl fə jə. wɪl j əv t naʊ?”

aɪ θaŋkt ɪm ən sed, “jes.” ʊpən mɪtʃ hɪj pɔːəd ɪt aʊt əv ə dʒɒg ɪntə ə lɑːədʒ tɒmbləɪ, ənd held ɪt ʊp əɡenst ðə laɪt ən meɪd ɪt lʊk bjuːtɪfʊl.

“mɑɪ aɪ!” hɪj sed, “ɪt sɪjɪz ə ɡʊd ɪjl, deəʊnt ɪt?”

“ɪt drɒz sɪjm ə ɡʊd dɪjl,” aɪ ənsəɪd wɪð ə smɑɪl; fɔːr ɪt wəz kʌmaɪt dɪlaɪtʃfʊl tʊ mɪj tʊ faɪnd ɪm sɒu plezənt. hɪj wəz ə tʌɪpkliŋ aɪd, pɪmp’l feɪst mən wɪð ɪz heːɪ stændɪŋ ʊpraɪt ɔːl ɒvər ɪz hed; and əz ɪ stʊd wɪð wɒn ɑːɪm əkɪmbəʊ, haʊldɪŋ ʊp ðə ɡlɑːs tə ðə laɪt wɪð ði ʊðəɪ hænd, hɪ lʊkt kʌmaɪt frendli.

“ðei wəz ə dʒem’n ɪːə ɪstɪdɪ,” hɪj sed—“ə staut dʒem’n, bɪ ð naɪm v tɒpsaɪjə—prəps je neʊ ɪm?”

“nou,” aɪ sed, “aɪ daʊnt θɪŋk—”

“ɪn brɪtɪʒɪz ’n ɡaɪtəz, brɔːd brɪmd at, ɡraɪ keʊt, spek’ld tʃeʊkə,” sed ðə weɪtəɪ.

“nou,” aɪ sed baʃfʊli, “aɪ hæv’nt ðə plezʊːɪ—”

“ɪj kaɪm ɪn ɪjə” sed ðə weɪtəɪ, lʊkɪŋ ət ðə laɪt θruw ðə tɒmbləɪ, “hɔːdɪd ə ɡlɑːs v ðɪs aɪl—wɒd hɔːdr ɪt—aɪ teʊld’m nɒt—drəŋk ɪt, ən fəl ded. t wəz tɹʊw eʊld fr ɪm. t ɒt’nt tə bɪ drɔːn, ðats ðə fəkt.”

aɪ wəz verɪ mɒtʃ ʃɒkt tʊ hɪːr əv ðɪs melənkeɪli əksaɪdənt, ənd sed aɪ θɔːt aɪ d betəɪ hæv sɒm wɔːtəɪ.

“wɑɪ jə sɪj,” sed ðə weɪtəɪ, stɪl lʊkɪŋ ət ðə laɪt θruw ðə tɒmbləɪ wɪð wɒn əv hɪz aɪz ʃʊt ʊp, “aʊ pɪjp’l deəʊnt laɪk θɪŋz bɪjɪn hɔːdɪd ən lef. t əfendz ’m. bʊt haɪ l drɪŋk ɪt ɪf jə laɪk, aɪ m juːst tə t, ən juːs ɪz evrɪ θɪŋk. aɪ deəʊnt θɪŋk t ’l əːt mɪ, f aɪ θreʊ mɪ ed bæk ən taɪk t hoʊf kʌɪk. ʃəl aɪ?”

aɪ rɪplaɪd ðæt hɪj wʊd mɒtʃ ɒblaɪdʒ mɪ baɪ drɪŋkɪŋ ɪt ɪf ɪ θɔːt ɪ kʊd duw ɪt seɪfli, bʊt baɪ nou mɪjnz ʊðəɪwaɪz. ʌn ɪ

did θrou iz hed bak ən teik it ɔ:f kɪk, ai həd ə hɔrib'l fi:ɪ, ai kənfes, əv sijɪŋ him miɪt ðə feɪt əv ðə ləmentɪd mistəɪ tɒpsə:ʒəɪ ən fə:l laɪflɪs ən ðə kɑ:ɪpɪt. bʊt it did'nt hə:t him. ən ðə kɒntrəri, ai θɔ:t i sijmd ðə freʃəɪ fər it.

“wət v wi gɒt i:ə?” hij sed, pʊtɪŋ ə fə:ɪk intu mai dɪʃ.
“not tʃɒps?”

“tʃɒps,” ai sed.

“ləd bles mai seoul!” hij ikskleimd, “ai did'nt neou ðei wə tʃɒps. wai ə tʃɒp s ðə veri θɪŋ tə tʃaɪk ɔ:f ðə bad əfeks ə ðat bi:ə! aɪnt ɪt lukɪ?”

so: i tuk ə tʃɒp bai ðə boun in wɒn hand, ənd ə poteito in ði nðəɪ, ənd eit əwei wið ə veri gud apɪtaɪt, tu mai ɪkstriɪm satsɪfakʃən. hij a:ftərwəɪds tuk ənʊðə tʃɒp ənd ənʊðə poteito. mən i həd dʊn, hij brɔ:t mi ə pʊdɪŋ, ənd haviŋ set it bɪfə:ɪ mi, sijmd tu ruwmɪneɪt, ən tu bɪkɒm absɪnt in iz maɪnd fəɪ sʊm mɒumɪnts.

“au z ðə paɪ?” hij sed rəuzɪŋ ɪmsɛlf.

“ɪts ə pʊdɪŋ,” ai meɪd ənsəɪ.

“pud'n!” hij ɪkskleimd. “wai bles mi, seou it iz! wət!” lukɪp at it nɪ:rəɪ, “jə deɒnt miɪn tə saɪ t s ə bətə pud'n?”

“jes, it iz ɪndɪd.”

“wai, ə bətə pud'n,” hij sed teikɪŋ ʊp ə teɪb'l spuwn, “iz mai faɪvrɪt pud'n! aɪnt ðat lukɪ? kʊm ɒn lɪt'l'n, 'n let sɪj u w l get meoust.”

ðə weɪtəɪ sə:ətɪŋlɪ gɒt moust. hij ɪntrɪɪtɪd mi mɔ:ɪ ðən wɒns tu kɒm in ənd wɪn, bʊt mət wið hiz teɪb'l spuwn tu mai tɪjspuwn, hiz dɪspatʃ tu mai dɪspatʃ, ənd hiz apɪtaɪt tu mai apɪtaɪt, ai wəz left fɑ:ɪ bɪhaɪnd ət ðə fə:ɪst məʊθfʊl ənd həd nou tʃɑ:ns wið ɪm. ai nevəɪ sə: enɪwɒn ɪndʒəɪ ə pʊdɪŋ sou mɒtʃ, ai θɪŋk, ənd ɪj lɑ:ft mən it wəz ɔ:l gɒn, əz ɪf hiz ɪndʒəɪmɪnt əv ɪt lɑ:stɪd stɪl.

fəɪndɪŋ ɪm sou veri frendlɪ ən kɒmpənʒənəb'l, it wəz ðen ðət

ai a:skt fəɪ ðə pen ənd ɪŋk ən peɪpəɪ, tu rait tu pegoti. hiʒ
nɒt ounli brɔ:t it imɪdʒɪətlɪ bʊt wəz gud ɪnɒf tu luk ʊvəɪ mi
maɪl ai rɒt ðə letə. Men ai əd fɪnɪʃt it, hiʒ a:skt mi mæɪr ai
wəz go:ɪŋ tu skuwl.

ai sed, "ni:l lɒndən," mɪʃ wəz ɔ:l ai njuw.

"eou ! mai ai !" hiʒ sed lukɪŋ verɪ lou-spiritɪd, ai m sɔrɪ fə
ðat."

"mai ?" ai a:skt im.

"eou, lœd !" hiʒ sed ʃeɪkɪŋ hiʒ hed "ðats ðə skɪuwl wə ðai
breuk ðə bɔɪz ribz, ə lit'l bɔɪ i wɒz. ai ʃəd sai ɪj wɒz—let mi
sɪj—au heould ə jo əbaut ?"

ai tould im "bitmɪn eit ən nain."

"ðat s dʒʊst ɪz aɪdʒ," hiʒ sed, "ɪj wɪz aɪt ʒi:ɪz n sɪks mʌns
eould wən ðai breuk ɪz fɒst rib, aɪt ʒi:ɪz ənd aɪt mʌns wən
ðai breuk ɪz sekənd ən dɪd fr im."

ai kud nɒt dɪsgaɪz frəm maɪself ɔ:l frəm ðə weɪtə, ðət ðɪs
wəz ən ʊnkɒmfərtəb'l kɔ:ɪnsɪdəns, ənd ɪŋkmaɪd hɔu it wəz
dɒn. hiʒ ənsəɪ wəz nɒt tʃɪ:ɪŋ tu maɪ spɪrɪts, fɔr it kənsɪstɪd
əv tuw dɪzməl wə:ɪdz, "wɪð wəpɪn."

ðə blo:ɪŋ əv ðə koutʃ ho:m ɪn ðə ʒa:ɪd wəz ə sɪʒənəb'l
dɪv:ɪʃən, mɪʃ meɪd mi get ʊp ənd hezɪteɪtɪŋli ɪŋkmaɪ, ɪn ðə
mɪŋg'ld praɪd ən dɪfɪdəns əv hævɪŋ ə pɔ:ɪs (mɪʃ ai tuk aʊt əv
maɪ pɒkɪt), ɪf ðəɪ wəz enɪθɪŋ tu peɪ.

"ðeɪ z ə ʃɪt v lete paɪpə," hiʒ rɪtə:nd. "dɪd j evə baɪ ə ʃɪt
v lete paɪpə ?"

ai kud nɒt rɪmembəɪ ðət ai evəɪ hɪd. "ɪt z dɪ:ə," hiʒ sed,
"ən əkaʊnt v ðə dɪuwtɪ. θrɪpəns, ðats ðə wai wɪ: ə takst ɪn
ðɪs kʌntrɪ. ðeɪ z nuθɪŋ əls ksept ðə waɪtə. nevə maɪnd ð
ɪŋk. haɪ lɪuwz bɪ ðat."

"Mɒt ʃəd juw—Mɒt ʃəd ai—hɔu mɒtʃ ɔ:t ai tu—Mɒt wəd ɪt
bɪ rait tu peɪ ðə weɪtə, ɪf juw plɪʒ ?" staməɪd ai, blɒʃɪŋ.

“f ai adnt ə famli, ən ðat famli adnt ðə kaupək,” sed ðə weitə, “ai wɒd nt taik ə sikspɪns. f ai did nt spoət ə haɪdʒɪd paɪrɪnt end ə lʊvli sistə,”—hi:ɪ ðə weitə wəz greɪtli adʒɪteɪtɪd—“hai wɒdnt taik ə fɑ:dn. f ai d ə gud plais, n wəz trɪjtɪd wəl i:ə, ai ʃəd beg ɪksepəns v ə traɪfl, ɪnstɪd v ə taɪkɪŋ v ɪt. but ai liv ən breukən wɪt'lz—n ai slijp n ðə keoulz.” hi:ɪ ðə weitə bə:ɪst ɪntu ti:ɪz.

ai wəz verɪ mɒtʃ kənsə:ɪnd fər ɪz mɪsfə:ɪtjuwnz end felt ðæt enɪ rekəɡnɪʃən ʃə:ɪt əv naɪnpəns wud bi mi:ɪ bruwɪtəlɪ end hɑ:ɪdnɪs əv hɑ:ɪt. ðe:ɪfə:ɪ ai geɪv ɪm wɒn əv mai θrɪj braɪt ʃɪlɪŋz, mɪtʃ hɪj rɪsɪjvd wɪð mɒtʃ hjuwmɪlɪtɪ ən venərəɪʃən, ən spɒn ɒp wɪð ɪz θʊm, dɪrɛktli ɑ:fteɪwəɪdz, tu traɪ ðə gudnɪs əv.

it wəz ə lit'l dɪskənsə:ɪtɪŋ tu mi, tu faɪnd, mən ai wəz bi:ɪŋ helpt ɒp bɪhaɪnd ðə koutʃ, ðæt ai wəz səpəuzd tu əv ɪjt'n ɔ:l ðə dɪnə wɪðaut enɪ əsɪstəns. ai dɪskɒvəd ðɪs, frəm ʊvərhi:rɪŋ ðə leɪdɪ ɪn ðə bou-wɪndə sei tu ðə ɡɑ:ɪd, “taɪk ker əv ðat tʃaɪld, dʒəʊədʒ, ɔ:r ɪjl buəst!” ən frəm əbsə:ʊvɪŋ ðæt ðə wɪmɪn sə:ɪvənts huw wər əbaʊt ðə pleɪs keɪm aʊt tə lʊk ən ɡɪɡ'l at mi ɪz ə ʒɒŋ fɪnəməɪnən. mai ɒnfə:ɪtjuwnət frend ðə weitə, huw əd kmaɪt rɪkɒvəd hɪz spɪrɪts, dɪd nɒt əpi:ɪ tu bi dɪstə:ɪbd baɪ ðɪs, bʊt dʒəɪnd ɪn ðə dʒenərəl ɒdmɪreɪʃən wɪðaut bi:ɪŋ ət ɔ:l kənʃjuwzd. ɪf ai əd enɪ daʊt əv ɪm, ai səpəuz ðɪs hɑ:f əweɪkənd ɪt; bʊt ai əm ɪŋklaɪnd tu bɪlɪjv ðæt wɪð ðə sɪmp'l kɒnfɪdəns əv ə tʃaɪld, ən ðə natʃu:rəl rɪlaɪəns əv ə tʃaɪld əpən sjuwpi:rɪə ʒi:ɪz (kɒlɪtɪz ai əm verɪ sərɪ enɪ tʃɪldrən ʃʊd prɪjmətju:əlɪ tʃeɪndʒ fəɪ wə:ɪdlɪ wɪzdəm), ai əd nou si:rɪəs mɪstrəst əv ɪm, ən ðə houl, ɪjv'n ðən.

frəm ðə teil əv tuw sitiz.

ðə futsteps dai aut fəɪ evəɪ.

ələŋ ðə paris strijts, ðə deθ kɑ:ɪts rəmb'l 'həlo, ənd 'hɑ:ɪf.
siks tɒmbrilz kəri ðə deiz wain tu la giləti:n. ə:l ðə dɪvaurɪŋ'
ənd inseɪfɪet mənstəɪz imadzɪnd sɪns imadzineɪʃən kud rɪkə:ɪd 5
itself, ɑ:ɪ fju:zd ɪn ðə wɒn rɪ:əlaɪzeɪʃən, ɪgiləti:n. ən jət ðər ɪz
nɒt ɪn fra:n. wið its rɪtʃ vərəɪtɪ əv soɪl ən klaimət, ə bleɪd, ə
lɪf, ə ruwt, ə sprɪg, ə pepəkə:ɪn, mɪtʃ wɪl grou tu mətju:rɪtɪ
vndəɪ kəndɪʃənz mə:ɪ sə:ɪtɪn ðən ðəuz ðət əv prɒdjuwst ðɪs
hərəɪ. krɒʃ hjuwmanɪtɪ aut əv ʃeɪp wɒns mə:ɪ, vndəɪ similəɪ 10
haməɪz, ənd ɪt wɪl tʌɪst ɪtself ɪntu ðə seɪm tə:ɪtju:ɪd fə:ɪmz.
sou ðə seɪm sɪjd əv rəpeɪʃəs laɪsəns ənd ɒpreʃən ɒuvər əgen,
ənd ɪt wɪl ʃu:ɪlɪ ɪjɪld ðə seɪm fruwt əkə:ɪdɪŋ tu ɪts kaɪnd.

siks tɒmbrilz rəul ələŋ ðə strijts. tʃeɪndʒ ðɪz bək əgen tu
mɒt ðeɪ wɛ:ɪ, ðəu pɑu'ɪfʊl ɛntʃɑ:ntəɪ, taɪm, ən ðeɪ ʃəl bɪ sɪjn 15
tu bɪj ðə kərɪdʒɪz əv ɒbsɒljʊwt mənəks, ðɪ ɛkmɪpɪdʒɪz əv
fjuwd'l nɒub'ɪz, ðə təɪlɪts əv flɛ:ɪŋ dʒezəb'ɪz, ðə tʃə:ɪtʃɪz ðət ɑ:ɪ,
'nɒt maɪ 'fɑ:ðəɪz 'hɑus, bʊt 'denz əv 'θɪjvz, ðə hɒts əv mɪljənz
əv stɑ:ɪvɪŋ pezənts! nou; ðə greɪt mədʒɪʃən huw mədʒestɪkəlɪ
wə:ɪks aut ðɪ əpɔɪntɪd ɔ:ɪdər əv ðə kɪ:ɪtəɪ, nevəɪ rɪvə:ɪsɪz 20
hɪz trɑ:nsfə:ɪmeɪʃənz. "ɪf ðəu bɪ tʃeɪndʒd ɪntu ðɪs ʃeɪp baɪ ðə
wɪl əv ɡɒd, ' " seɪ ðə sɪ:'ɪz tu ðɪ ɪntʃɑ:ntɪd, ɪn ðə waɪz əreɪbʒən
stə:rɪz, "ðen, rɪmeɪn sou! bʊt ɪf ðəu wɛ:ɪ ðɪs fə:ɪm θruw mɪ:ɪ
pɑ:sɪŋ kəndʒju:reɪʃən, ðen rɪzjuwm ðaɪ fə:ɪmər ɒspekt!"
tʃeɪndʒɪs ənd hɒuplɪs, ðə tɒmbrilz rəul ələŋ.

25

az ðə səmbəɪ mɪjlz əv ðə siks kɑ:ɪts ɡəu rəʊnd, ðeɪ sɪjm tu
plɑu ɒp ə ləŋ kru:kɪd fərə əmɒŋ ðə pɒpjuwləs ɪn ðə strijts.
rɪdʒɪz əv feɪsɪz əɪ θrəʊn tə ðɪs saɪd ən tə ðət, ən ðə plɑuz ɡəu
stedɪlɪ ɒnwəɪd. 'sou juwst əɪ ðə regjuwləɪ ɪnhəbɪtənts əv ðə
hɑuzɪz tə ðə spektək'l, ðət ɪn menɪ wɪndəz ðər əɪ nou pɪjp'l, 30
ənd ɪn sɒm ðɪ əkjuwpeɪʃən əv ðə hændz ɪz nɒt sou mɒtʃ əz

səspendɪd, mail ði aiz sə:ɪvei ðə feɪsɪz ɪn ðə tʊmbrɪlz. hi:r ən
 5 ðe:ɪ, ði ɪnmeɪt hæz vɪsɪtəz tə sɪj ðə saɪt; ðen ɪ pɔɪnts ɪz fɪŋɡə, wɪð sʊmθɪŋ əv ðə kəmpleɪsənsɪ əv ə kju:reɪtər ɔ:r ɔ:θəraɪzd
 ekspəʊnənt, tə ðɪs kɑ:t ən tə ðɪs, ən sɪjɪz tə tel huw sat hi:ɪ
 5 jɛstədeɪ ənd huw ðe:ɪ ðə deɪ bɪfɔ:ɪ.

sʊm əv ðə raɪdəz ɪn ðə tʊmbrɪlz əbsə:ɪv ðɪjz θɪŋz, ənd ɔ:l
 θɪŋz ən ðeɪ lɑ:st rəʊdsɑɪd wɪð ən ɪmpəsɪv steɪ:ɪ; vðəz wɪð ə
 lɪŋɡ'rɪŋ ɪntərɪst ɪn ðə weɪz əv laɪf ənd men. sʊm, sɪjtɪd wɪð
 druwpɪŋ hedz, əɪ sʊŋk ɪn saɪlənt dɪspe:ɪ; əɡen, ðer əɪ sʊm sou
 10 hɪdʃfʊl əv ðeɪ luks ðət ðeɪ kɑ:st ʊpən ðə mʊltɪtjuwɪd sʊtʃ
 ɡlɑ:nsɪz ez ðeɪ əv sɪjɪn ɪn θɪ:ətəz, ənd ɪn pɪktju:ɪz. sev'rəl
 kləʊz ðer aɪz, ən θɪŋk, ɔ:ɪ traɪ tə get ðeɪ streɪŋ θə:ts təɡeðə.
 ʊnɪ wʊn, ənd hɪj ə mɪzərəb'l kɹɪjtju:ɪ, əv ə kreɪzd əspekt,
 ɪz sou ʃatəd ən meɪd drɒŋk baɪ hərə, ðət ɪ sɪŋz, ənd traɪz tə
 15 dɑ:ns. nət wʊn əv ðə həʊl nʊmbə, əpɪjɪz baɪ luk ɔ:ɪ dʒestju:ɪ
 tə ðə pɪtɪ əv ðə pɪp'l.

ðer ɪz ə ɡɑ:əd əv sʊndrɪ hɔ:ɪsmən raɪdɪŋ əbreɪst əv ðə
 tʊmbrɪlz, ənd feɪsɪz ər ɔ:f'n tə:nd ʊp tə sʊm əv ðəm, ən ðeɪ
 ər ɑ:skt sʊm kæstjən. ɪt wʊd sɪjɪm tu bi ɔ:lwəs ðə seɪm
 20 kæstjən, fɔ:r ɪt ɪz ɔ:lwəs fəlɒd baɪ ə pres əv pɪp'l to:ɪdz ðə
 θə:əd kɑ:t.

ðə hɔ:ɪsmən əbreɪst əv ðat kɑ:t, frɪjkæntlɪ pɔɪnt aʊt wʊn
 mæn ɪn ɪt wɪð ðeɪ sə:ɪdz. ðə lɪjdɪŋ kju:reɪsɪtɪ ɪz, tə nou mɪtʃ
 ɪz hɪj; hɪj stændz ət ðə bæk əv ðə tʊmbrɪl wɪð ɪz hed bent
 25 daʊn, tə kənveɪs wɪð ə mɪ:ɪ ɡə:l huw sɪts ən ðə saɪd əv ðə
 kɑ:t, ənd həʊldz ɪz hænd. hi: əz nou kju:reɪsɪtɪ ɔ:ɪ kɛ:ɪ fəɪ
 ðə sɪjɪn əbaʊt ɪm, ənd ɔ:lwəs spɪjks tə ðə ɡə:l. hɪ:r ən ðe:ɪ
 ɪn ðə lɒŋ strɪjt əv sɑ*t ɔ:nərə:, kraɪz əɪ reɪzd əɡenst ɪm. ɪf ðeɪ
 muv ɪm ət ɔ:l, ɪt ɪz ʊnɪ tu ə kəmaɪət smɪl, əz ɪ ʃeɪks ɪz hɛ:r
 30 ə lɪt'l mɔ:ɪ luwslɪ əbaʊt ɪz feɪs. hɪ kənət ɪjzɪlɪ tʊtʃ ɪz feɪs, hɪz
 ɑ:ɪmz bɪ:ŋ baʊnd.

ən ðə steps əv ə tʃə:ɪtʃ, əweɪtɪŋ ðə kʊmɪŋ ʊp əv ðə tʊmbrɪlz,

* French nasalized vowel.

standz ðə spai ən pris'n ʃijp. hij luks intə ðə fə:st əv ðəm;
nɒt ðɛ:ɪ. hij luks intə ðə sekənd : nɒt ðɛ:ɪ. hij ɔ:lredɪ a:sks
himself, w "haz i sakri:fəist mi?" mən hiz feis kli:ɪz, az i luks
intu ðə θə:ɪd.

"mitʃ iz ɛ:vre:mo*d?" sez ə man bihaɪnd im. 5

"ðat. at ðə bak ðɛ:ɪ."

"wið iz hand in ðə gə:ɪlz?"

"jes."

ðə man kraiz, "daun ɛ:vre:mo*d! tu ðə giloti:n ɔ:l aristokrat
s! daun ɛ:vre:mo*d." 10

b "hɒʃ, hɒʃ!" ðə spai ɪntrijs im, timidli.

"ənd mai nɒt, sitizən?"

"h iz go:ɪŋ tə pei ðə fə:ʃɪt: it wil bi peid in faɪv minɪts
mə:ɪ. let im bi ət pijs.

bɒt ðə man kəntɪnju:ɪŋ tu ɪksleɪm, "daun ɛ:vre:mo*d!" 15
ðə feis əv ɛ:vre:mo*d iz fər ə mʊmɪnt tə:ɪnd tə:ɪɪdz im.
ɛ:vre:mo*d ðen sijs ðə spai, ənd luks ətentiʋli at him, ənd
gʊʊz iz wei.

ðə klɒks ər ən ðə strʊk əv θrij, ənd ðə fɒrə plaud əmɒŋ
ðə pɒpjuwləs iz tə:ɪniŋ raʊnd, tu kɒm ən intu ðə pleɪs əv 20
eksɪkjʊwʃən ənd end. ðə ridzɪz θrʊn tu ðis said ən tu ðat,
nəʊ krɒmb'l in ən klʊʊz bihaɪnd ðə lə:st pləʊ az it pə:sɪz ən,
fɔ:r ɔ:l ə fəlo:ɪŋ tu ðə giloti:n. in frʊnt əv it, sijtɪd in
tʃɛ:ɪz, az in ə gə:ɪd'n əv pʊblik divə:ʃən, ʌ:r ə nʊmbər əv
wɪmɪn, bizɪli nitɪŋ. ən wɒn əv ðə fə:ɪməst tʃɛ:ɪz, standz ðə 25
vɛndʒəns, lukɪŋ əbaʊt fər ə frend.

b "te:rɛ:s!" ʃi kraiz, in ə ʃri:l tʊnz. "huw əz sijn hɛə?
b "te:rɛ:s defəʒ!"

"ʃi nevəɪ mist bi:fɔ:ɪ," sez ə nitɪŋ wʊmən əv ðə sistəhʊd.

"nou; nɔ:ɪ wil ʃi mis nəʊ," kraiz ðə vɛndʒəns, pɛtjuwləntli. 30
"te:rɛ:s!"

* French nasalized vowels.

"laudəɹ," ðə wumən rekomendz.

ai! laudəɹ, vendʒəns, mɒtʃ laudəɹ, ən stil ʃi w'l skɛ:ʌʃli hi:ɹ
 5 ði. laudəɹ jet vendʒəns, wið ə lit'l ouθ ə:ɹ sou adɪd, ənd jet
 it wil hɑ:ɹdlɪ briŋ həɹ. send vðəɹ wimɪn ɒp ən daʊn tə
 sɪjk əɹ, lɪŋg'riŋ sɒmwe:ɹ; ənd jet, ə:lðəʊ ðə mesɪndʒəɹz əv
 dɒn dred dijdz, it iz kʌestʃənəb'l meðər əv ðe:r oun wilz ðei
 wil ɡəʊ fɑ:r ɪnɒf tu faɪnd həɹ.

"bad fə:ətjuwn!" kraiz ðə vendʒəns, stampɪŋ əɹ fut in ðə
 tʃɛ:ɹ, "ənd hi:r əɹ ðə tɒmbrɪlz! ənd ɛ:vre:mo*d 'l bi dɪspatʃt in
 10 ə wɪk, ənd ʃi nɒt hi:ɹ! ʃi həɹ nitɪŋ in mai hand, ənd ər
 ɛmtɪ tʃɛ:ɹ redɪ fər əɹ. ai kraɪ wið vekseɪʃən ən dɪsəpɔɪntmɪnt!"

az ðə vendʒəns dɪsɛndz frəm ər elɪveɪʃən tu du it, ðə tɒmbrɪlz
 bɪɡɪn tu dɪstʃɑ:ɹdʒ ðe:ɹ loudz. ðə mɪnɪstəɹz əv sɛ*t ɡɪlɒtɪn ɑ:
 rəʊbd ənd redɪ. kraɪ!—ə hed iz held ɒp, ənd ðə nitɪŋ wimɪn
 15 huw skɛ:ʌʃli lɪftɪd ðe:r aɪz tə lʊk ət it ə məʊmɪnt əɡəʊ mən it
 kɒd θɪŋk ən spɪjk, kaʊnt wɒn.

ðə sekənd tɒmbrɪl ɛmtɪz ən muwvz ən; ðə ðə:ɹd kʌmz ɒp.
 kraɪ!—ənd ðə nitɪŋ wimɪn, nəvə fə:l't'riŋ ə:ɹ pə:zɪŋ in ðe:ɹ
 wə:ɹk, kaʊnt tuw.

20 ðə səpəʊzd ɛ:vre:mo*d dɪsɛndz, ənd ðə sɪjmstɪs iz lɪftɪd aʊt
 nəkst ɑ:ftər ɪm. hi əz nɒt rɪlɪŋkʌɪʃt həɹ peɪʃənt hand in ɡetɪŋ
 aʊt, bʊt stɪl həʊldz it əz ɪ prəmɪst. hi dʒəntli pleɪsɪz həɹ
 wið əɹ bæk tu ðə kraɪŋ ɛndʒɪn ðət kɒnstəntli mə:ɹz ɒp ən
 fə:lz, ən ʃi lʊks ɪn'tu iz feɪs ən θaŋks ɪm.

25 "bʊt fəɹ juw, di:ɹ streɪndʒəɹ, ai ʃʊd nɒt bi sou kəmpəʊzd,
 fr ai m natʃu:rɪlɪ ə pu:ɹ lit'l θɪŋ, feɪnt əv hɑ:ɹt; nə:ɹ ʃʊd ai
 əv bɪn eɪb'l tu reɪz mai θə:ts tu hɪm huw wəz put tə deθ, ðət
 wɪj mait hæv həʊp ən kɒmfəɪt hi:ɹ tədeɪ. ai θɪŋk juw wəɹ
 sɛnt tə mi baɪ hev'n."

30 "ə:ɹ juw, tu mɪj," sez sɪdni kɑ:ɹtən. "kɪjp ju:r aɪz əpən
 mɪj, di:ɹ tʃaɪld, ənd maɪnd nəʊ vðər əbdʒɪkt."

* French nasalized vowels.

“ai maind nʊθɪŋ mail ai hould ju:ɹ hand. ai ʃəl maind
nʊθɪŋ mæn ai let it gou, if ðei ə rapid.”

“ðei wil bi rapid. fi:ɹ nət!”

ðə tuw stand in ðə fa:st θɪnɪŋ θrəŋ əv vɪktɪmz, bʊt ðei
spi:k əz if ðei wer əloun. ai tu ai, vɔɪs tu vɔɪs, hand tu hand, s
hɑ:ɹt tu hɑ:ɹt, ðɪz tuw tʃɪldrən əv ðɪ juwnɪvɜ:əsəl mʊðə,
els sou waid əpɑ:ɹt ən dɪf'riŋ, həv kʊm təgeðər ən ðə dɑ:ɹk
haiwei, tu rɪpɜ:ɹ houm təgeðər, ən tu rest in həɹ buzəm.

“breɪv ən dʒen'rəs frend, wil juw let mi ɑ:sk juw wɒn lɑ:st
kæstjən? ai əm verɪ ɪgnərənt, ənd it trəb'lz mi—dʒʊst ə 10
lit'l.”

“tel mi mət it iz.”

“ai həv ə kʊzɪn, ən ounli relətɪv ənd ən ɔ:fən, laik maiself,
huwm ai lɒv verɪ di:ɹli. ʃi: iz faɪv ji:ɹz jʊŋgəɹ ðæn ai, ən ʃi
livz in ə fa:ɹməɹz haʊs in ðə saʊθ kɒntri. pəvɜ:ti pɑ:ɹtɪd 15
ps—ən ʃi nouz nʊθɪŋ əv mai feit—fr ai kanət rait—ənd if ai
kʊd, hau ʃud ai tel əɹ! it iz betər əz it iz.”

“jes, jes : betər əz it iz.”

“mət ai əv bin θɪŋkiŋ əz wi keɪm ələŋ, ənd mət ai əm stɪl
θɪŋkiŋ nau, əz ai luk intu ju:ɹ kaɪnd strəŋ feɪs mɪtʃ gɪvz mi 20
sou mʊtʃ səpə:ɹt, iz ðɪs:—if ðə rɪpʊblik rɪ:əlɪ dɒz gud tə ðə
pu:ɹ, ənd ðei kʊm tə bi les hʊŋgrɪ, ənd in ɔ:l weɪz tu sɒfəɹ
les, ʃi mei liv ə ləŋ taim : ʃi mei ɪjv'n liv tə bi ould.”

“mət ðen, mai dʒent'l sistəɹ?”

“d juw θɪŋk:” ðɪ ɒnkəmpleɪnɪŋ aɪz in mɪtʃ ðer iz sou 25
mʊtʃ ɪndju:rəns, fil wɪð ti:ɹz, ənd ðə lɪps pɑ:ɹt ə lit'l mɔ:r ən
tremb'l: “ðæt it wil sɪjm ləŋ tu mi, mail ai weit fər əɹ in ðə
betəɹ land mə:r ai trəst bouθ juw ənd ai ʃəl bɪj moust mə:əsɪfʊli
ʃeltəd?”

“it kanət bɪj, mai tʃaɪld; ðer iz nou taim ðe:ɹ, ənd nou 30
trəb'l ðe:ɹ.”

“juw kʊmfəɪt mi sou mʊtʃ! ai m sou ɪgnərənt. am ai tu
kis juw nau? iz ðə moumɪnt kʊm?”

“jes.”

“ʃi kisɪz hiz lips; hij kisɪz hə:ɪz; ðei sələmlɪ bles ɪjtʃ ʊðə.
5 ðə spɛ:ɪ hand dʌz nɒt treɪnb'l az hij rɪlɪsɪz it; nʊθɪŋ wə:ɪs
ðən ə smɪjt, braɪt kɒnstənsɪ iz in ðə peɪʃənt feɪs; ʃi gouz nekst
bɪfə:ɪ ɪm—iz ɡən; ðə nɪtɪŋ wɪmɪn kaunt təntɪ tuw.

^{ch} ɪ “ai am ðə rezərekʃən ənə ðə laɪf, seθ ðə lɔ:ɪd: hij ðæt
bɪlɪjvɪθ in mɪj, ðəu hi weɪ ded, ʃet ʃal hi liv: ənd huwso:evəɪ
10 livɪθ ənd bɪlɪjvɪθ in mɪj ʃal nevəɪ daɪ.”

ðə mə:ɪm'riŋ əv menɪ vɔɪsɪz, ði ʊptə:ɪnɪŋ əv menɪ feɪsɪz, ðə
presɪŋ əv menɪ futsteps in ði aʊtskə:ts əv ðə kraʊd, sou
ðæt it smelz fə:ɪwəd in ə mas, laɪk wʊn greɪt hɪjv əv wɔ:təɪ,
o:l flæʃɪz əwei. təntɪ θrij.

ə kənveɪseɪʃən bɪtʍɪjn tuw ʤɒŋ ɪŋɡlɪʃmən

(əɔpɑtɪd frəm prɒfesəɪ sʍɪjt).

d juw 'nou ɑ:θə dʒəʊnz?

ou jes, hij z n 'ould frend əv main. ai v 'noun im evə sins
ij wəz ə bəɪ: wɪj went tə skuwl təgeðə.

ai met im lɑ:st naɪt ət ə pɑ:tɪ ət mɪsɪz kɑ:təz. ai həd nt
sɪjn im fər 'evə sou lɒŋ. ai θə:t ij wəz ən ɪntɪmɪt frend əv
jo*əz.

ou nou˘, hij z ounlɪ ən əkmeɪntəns˘: ai 'nou im tə spɪjk
tu˘, ðæt s ɔ:l˘.

hɪz mənəz ə nɒt verɪ gud, hij z ɔ:f'n verɪ 'ruwd tə streɪndʒəz.

hij kən bɪ pələɪt ɪnəf ɪf ij laɪks: hij z ɔ:lwɪz pələɪt tə pɪjp'l
ɪf ij θɪŋks ij kən get enɪθɪŋ 'aʊt ə ðəm, pələɪtnɪs sə:t'nlɪ 'peɪz
betə ðən ruwdnɪs ən ðə houl.

˘mɒd ə ju 'θɪŋk əv 'jɒŋ mɑ:time˘?

ai 'θɪŋk ij z ðə 'moust kənsɪjɪd jɒŋ fuwl ai evə sə:, bət ðəz
nou greɪt hɑ:m ɪn ɪm˘. ət enɪ reɪt hij z ə 'dʒent'lmən: hij
wud'nt duw 'enɪθɪŋ 'mɪjn ə dɪz'ənreɪb'l.

ai m əfreɪd ðæt kɑ:nt bɪ sed əv ɪz eldə brʊðə˘.

˘ou hij z ə 'regjələ 'kɑd: juw nou ij wəz tə:nd 'aʊt əv ɪz
klɒb fə tʃɪjɪtɪŋ ət kɑ:dz.

nou˘, ai dɪd'nt 'nou ðæt; ai kn bɪlɪv ɪt ðəʊ. ðə fɑ:ðər
ən mʌðər ə rɪspektəb'l ɪnəf, bət verɪ snəbɪʃ.

ai kɑ:nt be:r ə snəb˘, huw z ɔ:lwɪz telɪŋ ju hau menɪ rɪtʃ
pɪjp'l ij nouz˘, ən boustɪŋ ðæt ɪz waɪf z dɪsɛndɪd frəm sʌm
lə:d˘, ɔr ɑ:tʃ bɪʃəp˘ ə 'sʌm θɪŋ ə ðæt sə:t.

*See note on this selection.

te ə mu:s

on tə:rnin ɒp her ne:¹st wi ðə plu: novembər
sev'nti:n e:ç²ti faiv.

wi: sli:kit kaurin timrəs bi:sti,
o: ɹɒt ə paniks in ðai bri:sti!
ðau ni:dne stɑrt əwə: se: he:sti,
wi bik'rin brat'l!
ai: wɒd bi le:θ te rin ən tʃe:s ði:,
wi mə:rdri:n pat'l!

aim tru:li so:ri mɑnz domi:njən
hez bro:k'n ne:tju:rz so:ʃəl ju:njən,
ən jʊsti:faiz ðæt il opi:njən
aɪtʃ mɑks ði: stɑrt'l
ət mi:, ðai pu:r ɛrθ-bo:rn kəmpanjən,
ən felo: mɔ:rtəl!

ai du:t nə maɪlz bɒt ðau me: θi:v,
ɹɒt ðen? pu:r bi:sti, ðau mə:n li:v!
ə de:mən ikər in ə θre:v
z ə smə: rikæ:st
aɪl get ə blesɪn wi ðə le:v
ən ne:vər mɪs t!

ðai: wi: bɪt hu:si, tu:, in ru:ɪn!
ɪts sɪli wə:z ðə wɪnz ər stru:ɪn!
ən ne:θɪn nu: te bɪg ə nju: jən
o fəɡədʒ grɪ:n!
ən bli:k dɪsembərz wɪnz ɪnsu:ɪn,
be:θ snel ən ki:n!

¹ e: has the sound of the French é in donné, an undiphthongized ei.

² ç the sound of the German ch in ich, a voiceless j.

ðau so: ðə fi:ldz le:d be:r ən we:st
 ən wi:ri wintər kɒmin fast,
 ən kɔ:si hi:r, bini:θ ðə bləst
 ðau θo:x¹t te dwel,
 til, kraʃ! ðə kru:əl ku:ltər past
 u:t θru: ðai sel.

ðat wi: bit hi:p o li:vz ən stib'l
 həz kɔ:st ði: mani ə wi:ri nib'l!
 nau ðauz tə:rnd u:t fər ɔ: ðai trɒb'l,
 bɒt hu:s o:r hɔ:ld
 te θo:l ðə wintərz sli:ti drib'l,
 ən kranrəç kɔ:ld!

bɒt mu:si:, ðau art no: ðai: le:n,
 in pru:vin fɔ:rseçt me: bi: ve:n!
 ðə be:st-le:d ski:mz o mais ən me:n
 gəp a:ft əgli:,
 ən li: ɒs no:xt bɒt gri:f ən pe:n
 fər pro:mist dʒoi.

stil ðau art blest kəmpe:rd wi mi:!
 ðə pre:zənt ɔ:nli tɒtʃiθ ði:
 bɒt ɔ:x! ai: bəkærd kəst mai: i:
 o:n pro:speks dri:r!
 ən fɔ:rwərd, θo: ai: kənə si:
 ai: ges ən fi:r.

¹ x the sound of the German ch in such, a voiceless continuant formed with the tongue in the position for sounding the g of good.

təmoro.

I.

hɒr, ðæt jɒr ɔnɒr wɒz spɛ:kin tə? ʌɪn, jɒr ɔnɒr? lɑst ʤi:r—
standin hi:r bɛi ðə brɪdʒ, ʌn lɑst jɒr ɔnɒr wɒz hi:r?
'n jɒr ɔnɒr jə gev hɒr ðə tɒp o ðə mə:rnɪn, "təməɾə" sɛ:z ʃi:
ʌt did ðɛ: kɔ:l hɒr, jɒr ɔnɒr? ðɛ: kɔ:ld hɒr məli məgi:
'n jɒr ɔnɒrz ðə tru: ɔld blud ðæt ɔ:lwɛz mə:nz tə bi kəɪnd,
bʌt ðɒrz rɛ:z'n ɪn ɔ:l θɪpz, jɒr ɔnɒr, fɜr məli wɒz ɔt əv hɒr
məɪnd.

II.

ʃu:r 'n mɪsɪlf rɪmɪnbɒrz wən nəɪt kʌmɪn daʊn bi ðə stre:m,
'n ɪt si:mz tə mi naʊ lɛɪk ə bɪt əv ʤɪstɜ:deɪ ɪn ə drem—
hi:r ʌɛ:r jɒr ɔnɒr si:n hɒr—ðɜr wɒz bʌt ə slɪp əv ə mu:n,
bʌt əi hɑrd 'm—məli məgi: wɪd hɒr bɑtʃɪlɒr, dɑni o: ru:n—
"jə v bɪn tɛ:kin ə drɒp əv ðə kre:tɒr" 'n dɑni sɛ:z "trɔ:θ 'n
əi bɪn

drɪnkɪn jɒr hɪlθ wɪd ʃɛ:mʌs o: ʃɛ: ət kɑtɪz ʃɪbi:n;
bʌt əi mʌst bi lɛ:vɪn jə su:n." "o:xo:n ɜr jə go:n əwe:?"
"go:n tə kʌt ðə səsənɑ:x ʌɛ:t" hi sɛ:z "o:vɜr ðə sɛ:"—
'n ʌɪn wɪl jə mɪ:t mi əɡɪn? 'n əi hɑ:rd 'm məli əʃtɔ:r,
"əi 'l mɪ:t jə əɡɪn təmə:ɾə," sɛ:z hi:, "bi ðə tʃɑp'l du:r."
"'n ʌɪn ɜr jə go:n tə lɛ:v mi?" "o: mʌndɪ mə:rnɪn," sɛ:z hi:;
"'n ʃu:r ðɪn jə 'l mɪ:t mi təmə:ɾə?" "təmə:ɾə, təmə:ɾə,
məkri:!"

ðɪn məliʒ ɔl muðɜr, jɒr ɔnɒr, ðæt hɑd nɔ: lɛɪkɪn fɜr dɑn,
kɔ:ld frəm hɒr kɑbɪn 'n tɔld hɒr tə kɒm əwe: frəm ðə mæn,
'n məli məgi: kɛ:m flɛɪɪn ɔkrɔ:s mi, 'z lɛɪt z ə lɑrk,
'n dɑn stʌd ðɛ:r fɜr ə mɪnɪt, 'n ðɪn wɪnt ɪntə ðə dɜrk.
bʌt wɪrə! ðə stɔ:rm ðæt nəɪt—ðə θʌndɜr 'n rɛ:n ðæt fɛl,
'n ðə stre:mz ru:nɪn daʊn ət ðə bɑk ə ðə ɡlɪn 'd ə drəʊndɪd hel.

III.

but vɹθ wɹz ət pɛ:s nɪkst mə:rɪn, 'n hɪv'n in its glɔ:rɪ smæld,
'z ðə ho:lɪ muðər ə glɔ:rɪ ðæt smældz ət hɹr sli:pɪn tʃəɪl --
əðen—ʃi stept ɔn ðə tʃap'l-gri:n, 'n ʃi: tuɹnd hɹrsɪlf raun
wɪd ə dəɪnmænd drɒp in hɹr ɔi, fər dani wəz nɒt tə bi faun,
'n manɪz ðə təɪm ðæt ɔi wɒtʃt hɹr ət mæs letɪn daun ðə ti:r,
fər ðə dɪv'l ə dani wəz ðɛ:r, jɹr ɔnɹ, fər fo:rtɪ ji:r.

VI.

'n hɹr nə:bɹz 'n frɪndz 'd kənsɔ:l 'n kəndɔ:l wɪd ər vɹlɪ 'n lɛ:t,
“jɹr dani,” ðɛ: sɛ:z, “nɪvər krɔ:st ɔ:vər sɛ: tə ðə sasinæks æ:t;
hi:z go:n tə ðə stɛ:ts ɔru:n, 'n hi:z mæɪd ənuðər wəɪf,
'n ji 'l nɪvər set ɔiz ɔn ðə fɛ:s 'v ðə tre:tɹr əɡɪn in ləɪf!
'n tə drɛ:m əv ə mæɪd mæn, deθ ələɪv, ɪz ə mo:rtəl sɪn.”
but mɒlɪ sɛ:z, “əɪ d hɪz haʊnd prəməs, 'n ʃu:r hi:l mi:t mi əɡɪn.”

VII.

'n æftər hɹr pɹr'nts vɒd ɪntərd glɔ:rɪ 'n bo:θ in wæn dɛ:,
ʃi bigan tə spɛ:k tel hɹrsɪlf ðə krɛ:tɹr, 'n mɪʃpɹr, 'n sɛ:
“təmə:rə, təmə:rə!” 'n fa:ðər mʌlaʊnɪ hi tɒk ər in haɪn,
“mɒlɪ jɹr mi:nɪn,” hi sɛ:z, “mi di:r, 'v ɔi ʊndərstan,
ðæt jəl mi:t jɹr pɹr'nts əɡɪn 'n jɹr dani ɔru:n əfo:r ɡɒd
wɪd hɪz blɛsɪd mæɪtɹz 'n sɛ:nts;” 'n ʃi ɡɪv 'm ə frɪndlɪ nɒd,
“təmə:rə, təmə:rə,” ʃi sɛ:z, 'n ʃi dɪdnt ɪntɪnd tə dɪsɛ:v,
but hɹr wɪts wɹr ded, 'n hɹr he:r wɹz əz æɪt əz ðə sno: ɔn
ə ɡrɛ:v.

VIII.

arə naʊ, hi:r læʃt mʌnθ, ðɛ: wɹr dɪɡɪn ðə bæg, 'n ðɛ: faʊn
draʊndɪd in blæk bæg wə:tər ə kɒp læɪn ʊndər ɡraʊn.

X.

ðim aul bləind ne:ɡɔrz 'n i:ɡipt, ɐ hard hiz rɪvrɪns se:,
 kɒd ki:p ðɔr he:ðen kɪpʒ 'n ðə fleʃ fɔr ðə dʒudʒmɪnt de:,
 'n, fekz, bi ðə peɪpə o: mo:zɪz, ðe: keɪp ðə kat 'n ðə dæg,
 but ɪt əd ə bɪn ɛ:zɪər wɜrk 'v ðe: lɪvd bi 'n ɐɪrɪʃ bæg.

XI.

hau 'n ɪvər ðe: le:d ðɪs bɒdɪ ðe: faʊn ɔn ðə ɡræs
 bi ðə tʃap'l du:r, 'n ðə pi:p'l 'd si: ɪt ðæt wɪnt ɪn tə mæs—
 but ə freʃ dʒɪməre:ʃɪn 'd rɪz, 'n mo:st 'v ðə aul wɒz fju:,
 'n ɛɪ dɪdnt no: hɪm mɪsɪlf, 'n no:n 'v ðə pærɪʃ nju:

XII.

but mɒli ke:m lɪmpɪn ʊp wɪd hɔr stɪk, ʃɪ wɒz le:m 'v ə ni:,
 ðɪn ə slɪp 'v ə ɡɔsʊn kɔ:ld, “dɪv jə no: 'm, mɒli meɪɡi?”
 'n ʃɪ stʊd ʊp stre:t əz ðə kæɪn 'v ðə wɜrld—ʃɪ lɪftɪd hɔr hed—
 “hɪ sed hɪ wɒd mɪ:t mɪ təmərə!” 'n drɒpt daʊn ded ɔn ðə
 ded.

NOTES ON THE PHONETIC TRANSCRIPTIONS.

It is perhaps almost unnecessary to observe that these transcriptions represent merely one way of uttering the words of the various writers ; and that while it is hoped they conform with good usage, it is not to be supposed that they indicate the only correct pronunciation.

THE DEATH BED, AND THE LOSS OF THE BIRKENHEAD.

These selections attempt to show the ordinary pronunciation of the cultured Canadian in elevated discourse. They are marked to indicate with a fair degree of fulness, the laws of expression which may be observed in reading them.

In the first draft of the chapter on Phonetic Syntax, the distinction between loudness and force usually made in works on elocution, was observed. But, since force depends on loudness, distinctness and other elementary qualities of speech sounds, it seemed inadvisable to use this term. These two selections, however, were printed before the change was made, and in them the symbol ' is used for force, and * for softness, its opposite ; ° (quiet) standing for the opposite to loud.

TO A SKYLARK, AND THE LAST CHARGE OF THE FRENCH AT WATERLOO.

These selections are of the same character as the preceding, but marks of expression are much more sparingly employed.

DAVID COPPERFIELD AND THE WAITER.

This is more colloquial in style than the foregoing extracts. Incidentally it illustrates the peculiarities of the speech of the uncultured Londoner. The broad opening of the diphthong ai (indicated by the symbol ai), the use of iuw for uw and other peculiarities will be remarked ; besides the uncertainty of the aspirates, the use of ai for ei, of eou for ou, of w for A, au for ou, etc., which have already been noted.

THE FOOTSTEPS DIE OUT FOREVER.

This extract was selected for the special purpose of exemplifying the laws of Phonetic Syntax. The pronunciation is as nearly as I can indicate, in exact accordance with that of my own reading, and except in the more elevated passages is rather more colloquial than that of the foregoing selections. The few French words that occur show how the phonetic symbols used in this book serve to represent the sounds of a foreign tongue. They fail of course to indicate slight differences in the mode of articulation, the distinctness of the French consonants, for example.

A CONVERSATION BETWEEN TWO YOUNG ENGLISHMEN.

This is taken from Professor Sweet's "*Elementarbuch des gesprochenen Englisch*," a work intended for the use of German students of our language. It represents the pronunciation of a cultured speaker of the Southern English dialect. Most noticeable to us are the use of the broad α : where we use a :, the omission of ɹ , the broader opening of the diphthong ai , and the greater variety of the inflections. There are also slight differences that cannot be indicated without the use of additional symbols; *e.g.*, the o in such words as "*joəz*" is more rounded, and is formed nearer the front of the mouth than our o ; ɒ too, is articulated farther forward than with us.

TO A MOUSE.

In preparing the transcript of this extract I had the valuable aid of Mr. J. Bruce Walker, a member of the editorial staff of the *Brantford Expositor*, a phonetician, and an Ayrshire man born within a stone's throw of the birthplace of Burns. The most marked peculiarities exemplified are the use of a strongly trilled r for ɹ , and of er for əɹ , etc., the carrying back of the vowel a to near the α position, the use of i for ɪ and of $i:$ for i , and the absence of diphthongization of the vowels. It was with some hesitation that I yielded to Mr. Walker's judgment in not writing the pronoun "*I*" as $a:$ instead of ai . As with French sounds, slight differences in the Scotch mode of articulation cannot be shown by the symbols employed in this book.

TO-MORROW.

This transcript has given more trouble than nearly all the rest put together and is, perhaps, the least satisfactory when completed. Careful notes were first taken on the peculiarities of the speech of several Irishmen. Of these such as seemed local or individual were, as far as possible, disregarded, though as the revision of the work was made with an Irishman from the North, the characteristics of that dialect probably predominate. Our symbols again fail to denote certain distinctive features of the pronunciation, notably the strong aspiration of the dental and labial consonants, and the peculiar articulation of *r*, in which the tongue tip vibrates slowly, and is drawn farther back than in the utterance of the English initial *r*, or of the Scotch *r*, which is strongly trilled with the tongue tip still farther advanced. The sounds *o* and *o:* seem to be produced farther forward than with us, corresponding with some speakers almost exactly to *ɑ* and *ɑ:*, *ɑ* before *r* is also farther forward as well as shorter than our *ɑ:*. The use of the open *ε:* for *ei* seems to be general, as does *ɪ* or *i* for *e*, and *ɔi* or *ɔi* for *ai*. In the speech of Southerners, as with the Highland Scotch, *ʌ* is sometimes so strongly aspirated and produced with so little protrusion of the lips that it is scarcely to be distinguished from *f*. The pronunciation of the word "parents" (*pɔr'nts*) is that of a speaker from the North, and is perhaps local. I cannot, however, remember hearing the word pronounced by any other Irishmen.

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